

## CHAPTER II

### LITERARY REVIEW

#### 2.1. Theoretical Framework

In this research, the researcher used some theories. In order to know who Huckleberry is, the researcher here used New Criticism in her research. The researcher used New Criticism to discuss about the character and characterization. This concept is used by the researcher to analyze the personality of Huckleberry Finn as the main character in the novel. Besides New Criticism, the researcher uses Existentialism theory by Jean Paul Sartre. The researcher used existentialism by Sartre to analyze the existential view that shows by Huckleberry Finn in the novel.

To make this chapter more organized, the researcher divides this chapter into two parts. The first part is about New Criticism which contains character and characterization of Huckleberry Finn. Then, the second part is about Existentialism theory which contains the existence of Huckleberry Finn. Below is the explanation of those two parts:

##### 2.1.1. New Criticism

New criticism is an Anglo-American variety of Formalism so that it also called formalist criticism. It is called formalist criticism because the emphasis is on the *form* of the work, the relationships between the parts. New criticism dominated literary studies from the 1940s through the 1960s, has left a lasting imprint on the way we read and write about literature. Even today it is widely

considered the best way for a student to begin to study a work of literature. New Criticism was beginning after World War I with the critical work of modern poets and critics include I.A. Richards, Cleanth Brooks, Northrop Frye, John Crowe Ransom, T.S. Eliot, and Roman Jakobson. Almost all people thought that T.S. Eliot as one of the father of New Criticism (T.S. Eliot and the New Criticism). According to Richards, a theory in criticism must offer both a theory of value and a theory of communication, on the assumption that poems communicate value, grounded on the reconciliation of conflicting "impulses" in the experience of the poet (Searle). This new criticism most important concepts concerning the nature and importance of textual evidence, the use of concrete, specific examples from the text itself to validate our interpretations (Tyson 135).

To simplify, new criticism meant by "the text itself" because their definition of the literary work is directly related to their beliefs concerning the proper way to interpret it (137). For 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 are called its formal elements (137). The researcher here only takes the character and characterization of Huckleberry Finn as the main character in this novel to know his personality.

### 2.1.1.1. Characters

Characters are creation and representation of fictional persons and entities.

It also means the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue— and from what they do—the action. There are two types of characters flat and round characters (Abrams 32). The idea of character often attaches, therefore, to the personalizing or humanizing dimension of literature; thus naturalism, which tends to create plots in which characters are not self-determining agents but in ironic relationships to larger sequences of force, seems a remarkably impersonal writing. Yet, individual identity is often partly an attribute of social interaction, of the play of the social drama; this too is mimed in the dramatic character of much literature (Childs and Fowler 23).

Characters simply mean an imaginary person who acts, appears, or is referred to in a literary work. In fictional literature, authors use many different types of characters to tell their stories. Characters in fiction can be conveniently classified as major and minor, static and dynamic. Those types of characters described below:

- a. A major character is an important figure at the center of the story's action or theme. These characters are vital to the development and resolution of the conflict. In other words, the plot and resolution of conflict revolves around these characters. The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict.

Protagonist is a term that refers to the main character in the story. The protagonist is the person that the reader cares most about and is the “good guy” in the story. He or she (or they) is faced with a conflict that must be resolved. The protagonist may not always be admirable (e.g. an anti-hero); nevertheless s/he must command involvement on the part of the reader, or better yet, empathy (Types of Character in Fiction). Often in stories the protagonist is in conflict with another character. The character that is against the protagonist and causes problems for him/her is known as the antagonist.

The antagonist is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome (Types of Character Fiction). The antagonist might be considered to be the “bad guy” in the story. And the supporting the major character are one or more secondary or minor characters.

b. Minor character is partly to illuminate the major character that receives less attention. This type of character is almost always flat or two-dimensional characters. They are usually all good or all bad. Minor character also serves to complement the major characters and help move the plot events forward.

c. Static character or sometimes referred to as flat character is someone who does not change over time; his or her personality does not transform or evolve. Because of they do not change in the course of the story. They remain the same from the beginning of a work to the end.

d. Dynamic character is a character that changes inside as a result of what happens to him or her. It is a person who changes over time, usually as a

result of resolving a central conflict or facing a major crisis. On the other hand, exhibit some kind of change – of attitude, purpose, behavior, as the story progresses. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role of central characters (Types of Character Fiction).

#### **2.1.1.2. Characterization**

Characterization according to M. H. Abrams in his book entitled *A Glossary of Literary Terms* is the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events (Abrams 33). There are also two types of characterization direct and indirect characterization. On the other hand, means by which writers present and reveal characters – by direct description, by showing the character in action, or by the presentation of other characters that help to define each other. It also means the methods a writer uses to reveal a character's values, feelings, goals, etc. to readers. When revealing a character's traits, a writer can do so using direct characterization or indirect characterization.

a. Direct characterization is when a writer conveys information about a character by telling the information directly to the reader. This is done through narration when the author comes right out and tells the reader things about the character. Direct characterization makes it easy for readers to come to clear

understandings about the character. However, most information about characters is not so easily ascertained. That is because most of our understandings about characters must be arrived at as a result of indirect characterization (Literary Elements Characterization).

b. Indirect characterization occurs when the author shows the character in action, and lets the reader interpret what these actions reveal about the character. It also occurs when the narrative reveals a character's trait/s implicitly, through his or her speech, behavior, thoughts, appearance, and so on.

## **2.2. Literary Theory**

This research also uses existentialism theory in literature by Jean Paul Sartre.

### **2.2.1. Existentialism Theory**

Existentialism in literature is a philosophy that emphasizes the individual existence, freedom and choice. It is the view that humans define their own meaning in life, and try to make rational decisions despite existing in an irrational universe. It focuses on the question of human existence, and the feeling that there is no purpose or explanation at the core of existence. Thus, existentialism believes that individuals are entirely free and must take personal responsibility for them. It therefore emphasizes action, freedom, and decision as fundamental, and holds that the only way to rise above the essentially absurd condition of humanity which is characterized by suffering and inevitable death is by exercising our personal freedom and choice (The Basic of Philosophy).

Jonathan Webber said about existentialism in a book entitled *The Routledge Companion To Ethics* edited by John Skorupski that central themes of existential thought therefore include the reliability of our everyday views of us and other people, the relation between objective facts and subjective experience, the significance of the temporality and mortality of life, the basic nature of relationships between people, and the role of society in the structure of the individual (Skorupski 231). Existentialism, as Sartre defines it, is an ethical theory. It is a form of humanism, which means that it takes humanity as the central ethical value. But it is distinguished from other forms of humanism in the way it understands humanity. What is valuable is not simply the empirical fact of human existence (232). The ethical theory Sartre propounds is along these lines. What matters is that we possess and express the single overarching virtue of authenticity: the disposition to recognize and promote what is most genuinely our own, the fundamental nature of our existence (233). Any theory that places authenticity at the centre of ethical value can fairly be described as a form of existentialism, whether or not it concurs with Sartrean existentialism on the fundamental nature of human existence.

Sartre's argument for authenticity being the cardinal virtue takes us deeper into his philosophy. Sartre thinks, we can no longer choose to pursue any goal without also promoting the underlying cause of the significance that goal has. Since our goals are freely chosen and pursued, this means that once we understand this aspect of our existence we cannot value anything without also valuing "freedom as the foundation of all values" (233). Sartre describes our values as

freely chosen, the ways in which we see the world as freely chosen, and even the ways in which we think about and emotionally respond to the world as freely chosen. He is often taken to be saying that when we confront any situation, we choose there and then how we will construe it, how we will feel about it, and what to think about it (234).

Sartre claims that any attitude other than authenticity is based on falsehood and inconsistency. The first of these seems obviously right: authenticity is, after all, supposed to be the recognition of the actual nature of human existence. The second seems to rest on the idea that it is inconsistent to value anything without valuing the freedom in which that valuing is itself rooted. But even if we grant that this is so, we might well ask what is wrong with falsehood and inconsistency. Within the account of valuing that Sartre has given, that is, we might ask why someone has to care about truth or consistency (236).

To simplify, existentialism means a study of human existence that have related with human action. The researcher chooses existentialism by Jean Paul Sartre because it suitable with Huckleberry Finn in *Mark Twain's The Adventures of Huckleberry Finn*. In this research, the researcher use the concepts of human existence by Sartre which suitable with Huckleberry Finn during his struggle in the novel.



### 2.2.1.1. The Concepts of Human Existence

This research chooses some concepts of human existence based on Jean Paul Sartre summary that suitable with Huckleberry Finn in the novel. The concepts are freedom, choice, responsibility and humanity. However, the researcher only applies some of those concepts to analyze the existential side of Huckleberry Finn as the main character in the novel. They are, concepts of freedom, choice, responsibility and humanity. Below the explanation of the used:

#### a. **Freedom**

Freedom is the central and unique potentiality which constitutes us as human. Sartre rejects determinism, saying that it is our choice how we respond to determining tendencies. For Sartre, freedom is the being of humans, and is inexorably linked to the for-itself. Although it sounds uncomfortable, if not unnerving, Sartre maintains that human beings are necessarily free, always, and it is impossible for a human to fail to be free (Sartre and Freedom).

#### b. **Choice**

Sartre emphasizes that each person is entirely the author of his choices—all significant aspects of choices are unconstrained by outside influences (“Man Makes Himself” by Jean-Paul Sartre, 1).



### 2.3. Review of Related Study

The first is An Analysis of Figurative Language Translation in Mark Twain's Novel Entitled Adventures of Huckleberry Finn. This thesis is written by Grahaprilwana in Universitas Pendidikan Indonesia. In this research the writer analyzes the figurative of language which are alliteration, allusion, assonance, imagery, simile, personification, metaphor, hyperbole, paradox, irony, metonymy, synecdoche, onomatopoeia, idiom, and symbol in the novel.

The second is A Window to Jim's Humanity: The Dialectic between Huck and Jim in Mark Twain's Adventures of Huckleberry Finn. This analysis is written by Erich R. Anderson in Indiana University. In this research the writer analyzes the use of dialectic by Mark Twain in the character of Huck and Jim and Mark Twain's message about slavery and race discrimination.

The similarity between this research and those two analyses is using the same novel *The Adventures of Huckleberry Finn* by Mark Twain. The difference between this research and those two analyses are for the first analysis, Grahaprilwana analyze the whole sentences in the novel that contains of figurative language. Then for the second analysis, Erich R. Anderson analyzes the dialectic, discrimination, slavery by using slavery and race discrimination. Afterwards for this research, the researcher will analyze the existence of Huck as the main character in the novel using Existentialism theory.