CHAPTER II

REVIEW OF RELATED STUDY

2.1. Theoretical Framework

In this chapter the researcher tries to develop the theory that has relation to the problem in the story. The researcher uses John Crowe Ransom's New criticism as the main theory in analyzing a major character in the story. New criticism emphasizes explanation or close reading of the work itself. The researcher uses Psychological approach: Self-disclosure to analyze the actions and motivations of characters in a work as supporting theory to analysis the novel. Besides, the researcher discusses the previous study.

2.1.1. New Criticism

New criticism clearly focuses predominantly on work this term, set current by the publication of John Crowe Ransom's *The New Criticism* in 1941, came to be applied to a theory and practice that was prominent in American literary criticism until late in the 1960s. New criticism believes that all information essential to the interpretation of a work must be found within the work itself (Abrams 180). There is no need to bring in outside information about the history, politics, or society of the time, or about the author's life.

New criticism is a method that provides the reader with a formula for arriving at the correct interpretation of a text using only in the text itself. Holman states that New criticism concern with the image, the symbol, the meaning and

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only frequently with genre, with image or with character (295). This method gives the reader an objective approach to discovering a text's meaning regardless of his level. It focuses on intrinsic (form and text) rather than extrinsic (history and biography) criticism.

- **Character and Characterization**

Some expert told about the meaning of character. There are some definitions of character as follow:

1) Abrams said characters are 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 (32). Character is the person in the story and refers to the people, which has authoritarian through the utterance and the action.

2) Wellek and Warren said character in a novel is a historical figure or a figure in real life. He is made only of the sentences describing him or put into his mouth by the author. He has no past, no future, and sometimes no continuity of life (15). Character is a delineation of real life created by the author which could potentially change overtime.

3) Childs and Fowler said The fictional representation of a person, which is likely to change, both as a presence in literature and as an object of critical attention, much as it changes in society (23). Character is object of literary work who always changes in society.

Based on the definitions above, the researcher concludes that the character is a fictional human who represent in work supporting with morality and emotion by their action and dialogues. Characters always change overtime. A character makes the work rise-up with various delineations. With different portraying characters, it makes the work interesting even some characters make it loving or dislike of public.

Through the language and action of the character, readers will learn whether the personages are multidimensional characters, which simply developed character, or perhaps merely foil whose main purposes are to shed light on more important characters. The readers will also learn about emotions, attitudes and values of characters such as their hopes and fears, and their strengths and weakness in the story (Laurie and Stephen 1146).

- **The Kinds of Characters:**

a. Flat character and round character. Flat character has only one outstanding trait of the feature or at most a few distinguishing marks, whilst, round character presents with more facts and we can see the character from more than one side. (Kennedy 74). Round character is anyone who has a complex personality, he or she is often portrayed as a conflicted and contradictory person. A flat character is the opposite of a round character.

b. Protagonist character and antagonist character. Protagonist character or hero character is the central human character in the story. It is a chief character in a

play, story or film (Holman. 355). The protagonist is the central person in a story, and is often referred to as the story's main character. He or she (or they) is faced with a conflict that must be resolved. The antagonist, the second most important character. The antagonist or antihero is the character in fiction who stands directly opposed to the protagonist. (Holman 25). The antagonist is the character that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.

Abrams (33-34) writes characterizing is the persons in narrative showing and telling. Showing means the author simply presents the characters' talking and acting; they say and they do. Telling means the author intervenes authoritatively in order to describe and often to evaluate the motives and dispositions qualities of the characters. Characterization is the process by which an author creates vivid, believable characters in a work of art (Telgen ed. 303). This may be done in a variety of ways, including;

1. Indirect characterization

Indirect characterization is when the author shows things that reveal the personality of the character. Indirect characterizations are like clues about the characters. There are five different methods of indirect characterization: speech, thoughts, effect on other characters, actions, and looks.

a. Speech; what the character says and what does the character speak. This shows us the character is upbeat and happy.

b. Thoughts; what is revealed through the character's thought and feelings. This shows us the character is not happy.

c. Effect on other character; what is revealed through the character's effect on other people. It is how the other characters feel or behave in reaction to the character.

d. Actions; what the character does and the character behave.

e. Looks; what the character looks like. It is how the character is dressed.

2. Direct characterization

Direct characterization is when the author tells the audience what the personality of the character is. There is no mystery with direct characterization because the author tells us the information we need to know. This refers to what the speaker or narrator directly says or thinks about a character.

According to Robert and Jacob (202) character is concealed through actions, description, statements by other characters and statements by the author speaking as storyteller or observer. The author tells the audience what the personality of the character is. In other words, in a direct characterization, the reader is told what the character is like.

2.1.2. Psychological Approach:

2.1.2.1. Self-Disclosure

Self-disclosure is form of verbal and nonverbal communication that reveals something about the self, and, hence any communicative act. Self-disclosure is seen as a useful strategy for sharing information with others (Greene, Derlega, and Mathews 411). By sharing information, we become more intimate with other people and our interpersonal relationships are strengthened. According to Devito Self-disclosure is not simply providing information to another person. Instead, scholars define self-disclosure as sharing information with others that they would not normally know or discover Self-disclosure involves risk and vulnerability on the part of the person sharing the information (193).

- **Johari Window Theory**

The Johari Window model is a simple and useful tool for illustrating and improving self-awareness, and mutual understanding between individuals within a group. The Johari Window model can also be used to assess and improve a group's relationship with other groups. The Johari Window model was devised by American psychologists Joseph Luft and Harry Ingham in 1955, while researching group dynamics at the University of California Los Angeles. The model was first published in the Proceedings of the Western Training Laboratory in Group Development by UCLA Extension Office in 1955, and was later expanded by Joseph Luft. Today the Johari Window model is especially relevant due to modern

emphasis on, and influence of, 'soft' skills, behaviour, empathy, cooperation, inter-group development and interpersonal development (Chapman Par.1).

A useful way of viewing self-disclosure is the Johari window. The Johari window's theory is a way of showing how much information you know about yourself and how much others know about you. The window contains four panes, as shown below (Chapman Par.9);

1. Open Pane includes includes what everyone can see: your physical looks, attitude, motivation, value, and way of live.

2. Blind Pane includes information that others can see in you, that you cannot see: imagine to be true, shortcoming, talents, faults.

3. Hidden Pane contains information you wish to keep private; secrets, hopes, fantasy.

4. Unknown Pane includes information that nobody yet knows: untapped potential, undiscovered interests.

The four quadrants of panes represent the different ways information can be seen and observed, both by oneself and by others. Through self-disclosure, we open and close panes so that we may become more intimate with others.

- **Functions of Self-Disclosure**

Self-disclosure performs several functions. It is a way of gaining information about another person. We want to be able to predict the thoughts and actions of people we know. Self-disclosure is one way to learn about how another

person thinks and feels. Once one person engages in self-disclosure, it is implied that the other person will also disclose personal information. You also come to feel better about yourself and your relationship when the other person accepts what you tell them (Greene, Derlega, and Mathews 413). This is known as the norm of reciprocity. Mutual disclosure deepens trust in the relationships and helps both people understand each other more.

- **Risks of Self-Disclosure**

While there are several advantages to self-disclosure, there are also risks. One risk is that the person will not respond favourably to the information. Self-disclosure does not automatically lead to favourable impressions. Self-disclosure is useful, it can also be damaging to a relationship (Greene, Derlega, and Mathews 418). Self-disclosure make the other person will gain power in the relationship because of the information they possess. In other hands, too much self-disclosure comes too early in a relationship can damage the relationship. Too much information is shared too much things privately known to others. It could be just the person utilizing the side.

1.2. Review of Related Study

In reviews of literature, the research finds out a previous study about *Paper Towns* novel and psychological approach that research intends to have a research. The thesis belongs to Rendila Restu Utami, a student of Universitas Pendidikan Indonesia entitled The Portrayals of "Journey" in *John Green Paper Towns Two Novels; Looking for Alaska and Paper Town.* The research has similar novel and main character, but the researcher focuses on the similarities and differences of how do the similarities and differences in the portrayals of journey in John Green's two books (*Looking for Alaska* and *Paper Towns*) construct the main characters' identity.

In the others review of literature, the research finds out a previous study which use psychological approach. The thesis belongs to Alies Wimiarti a stundent of Muhammadiyah University Surakarta entitled *Struggle for Normal Life in Stephenie Meyer's Twilight Novel (2005): an Individual Psychological Approach.* This research focus on how the major character's struggle for normal life reflected in Twilligt author by stephenie meyer's with use an individual psychological approach.

The researcher also finds a thesis by Atik Sofiyanti entitled *The Ambition of Main Character of Sarah Steel's Daddy*. She is a student of Muhammadiyah University Semarang. She examined how the main character ambition based on intrinsic aspect, namely character and characterization. The researcher use psychological approach as the theory of the research.

Based on the previous study above, the researcher wants to analyze more specific about character and characterization use psychological approach of Margo Roth Spiegelman as the main character in John Green's Paper Towns according to her action, speech and a person's opinion about her. The researcher chooses *Paper Towns* entitle *Margo Roth Spiegelman's Self-Disclosure in John Green's Paper Towns*.