#### CHAPTER II

#### LITERARY REVIEW

## A. Theoretical Framework

This research applies some theories which help to analyze Anna as character and her effort to save environment. The main theory is ecocriticism theory by Greg Garrard focusing on the environmental awareness and position of ecocriticism. On the other hand, the research studies the relationship between literature and nature with ecological perspective. The last supporting theory is new criticism concerning on character and characterization which help to understand the main character, Anna including what type of person she is, how her effort is, how she lives in the society and how her perspective to the environment.

#### 1. Ecocriticism

There are connections between literature and environment, Glotfelty said that environment as an object can involve a critique of the ways cultural norms of nature contributes to environmental degradation; it is a form of creative and aesthetic approach like poems and novel, called ecocriticism (Glotfelty 13).

Ecocriticism is a general term for literary analysis informed by an ecological or environmental awareness (Garrard 37). It studies the relationship between literature and nature through a range of approaches having little in common other than a shared concern with the environment. Combining traditional literary methodologies with ecological perspectives, ecocriticism is most appropriately applied to a work in which the landscape itself is a dominant character, when a significant interaction occurs between author and place, character and place.

Landscape by definition includes the non-human elements of place rocks, soil, trees, plants, rivers, animals, air as well as human perceptions and modifications (Garrard 63).

Talking about ecocriticism, Barry Commoner first law of ecosystem ecology argues that "everything is connected to everything else," ecocritics presuppose that human culture, specifically its literature, is connected to the physical world, affecting nature as nature affects culture. The important influence of literature on the conception of nature is made clear by Roderick Nash who argues that civilization created wilderness (Glotfelty 13). As a cultural product itself, literature reveals the human relationship to the natural world, not only exposing conventional attitudes but also providing alternative models for conceptualizing nature and its relation to human society.

Ecocriticism describes a range of approaches to literature, and this diversity is one of its strengths. Lawrence Buell argues that ecocriticism takes its energy not from a central methodological paradigm of inquiry but from a pure commitment to the urgency of rehabilitating that which has been effectively marginalized by mainstream societal assumptions (Buell 91). Based on explanation above, the diversity of ecocritical practice stresses that such criticism should not focus just on trees and rivers that inhabit texts but also should focus on the nature inherent in humans and in settings in which humans figure prominently.

However, the research uses this theory to make it clear for every point. There are some points of this theory to analyze Gaarders *The World According to Anna*. First is position of this theory, which is each position will explain and be used at some point. The next is element of this theory which is each element has characteristic to explain every point. The last is supporting

theory that is new criticism which is containing character and characterization to analyze the research.

#### a. Position

Ecocriticism have existed a number of different positions that are all ecocritical, but each has some distinctive characteristics. Every position provides its own individual approach to ecocriticism and has specific literary or cultural affinities and aversions (Garrard 18). In the next part, the research will briefly discuss the most important position, since most explanations will be used at some point in the analysis of *The World According to Anna*.

## a. Attitude towards the environment

This position argues that the threats to the environment posed by modern civilisation are imagined or exaggerated. One positive aspect they put forward is that human welfare has demonstrably increased along with population, economic growth and technological progress (Garrard 19). Especially free-market economists and demographers are advocates of this position that is in some cases financially supported by anti-environmentalist industrial groups. In their view industry only brings progress in welfare and economy, supporting capitalism, but they ignore the fact that if industries move to developing countries, these countries not only have an increasingly good human welfare, their environment diminishes, and in nations where industry leaves there have been several environmental improvements (Garrard 20). A serious resistance against cornucopias is that they only take the non-human environment into account when it is useful to humans and nature is only valued in relation to human beings (21).

# b. Deep ecology

It is the second positions. Deep ecology is the most influential radical form when going beyond the academic circles, stimulating many green organizations (Garrard 22). One of the crucial key points made by Arne Naess, who coined the term deep ecology, shows the vital distinction from environmentalism:

The well-being and flourishing of human and nonhuman life on Earth have value in themselves (synonyms: inherent worth, intrinsic value, inherent value). These values are independent of the usefulness of the nonhuman world for human purposes. (qtd. in Garrard 23)

Most deep ecologists see this distinction as the most important one between environmentalism and deep ecology (24). This point shows that deep ecologists believe in the intrinsic value of nature, whereas followers of the shallow approach argue for the preservation of nature only in how far it is useful for humans. Additionally deep ecologists are prepared to give up their comfortable lifestyle, as opposed to environmentalists. The deep ecological movement not just concerns itself with the physical manifestation of the environmental crisis, but rather looks at its foundation (Evernden 102). Therefore, deep ecologists argue that we should think more nature-centred instead of an anthropocentric view.

## c. Social Ecology

This position suggests that environmental problems follow from systems of domination or exploitation of humans by other humans and are not only caused by anthropocentric attitudes.

Both are explicitly more political than the positions mentioned before and both view scarcity of ecological resources as something that is created by capitalistic forms of production that depend on the manipulation of the dynamic of supply and demand. In other words, ecological problems are caused by the political structure of society and if one changes the production of certain things

to meet real needs instead of accumulation of wealth, scarcity of certain resources will change in meaning (Garrard 31).

#### b. Characteristic of Ecocriticism

The research needs to examine the several cultures present in *The World According to Anna* and how they affect to nature. The research needs some elements to show that the text is actually ecocritical. In this part, the research explains some strategies, modes and tropes and why they are seen as essential to an ecocritical text. Therefore, the research focuses on their literary value and not on how these elements apply to cultural ecocriticism. The characteristic elements in the research are the romantic pastoral, wilderness, and dwelling, as used by Garrard in *Ecocriticism*. These lists are most important to this research.

#### 1. Romantic Pastoral

When analysing a text by looking at nature, one cannot ignore the significance of the pastoral mode. It has its roots in the classical tradition and has deeply embedded in Western culture, so that it remains a vital mode to investigate even for ecocritics (Garrard 37).

Romantic pastoral is never in serious danger and has a rather poor biological diversity. The Romantic pastoral mainly focuses on the vastness and beauty of the landscape, especially looking at the sublime landscapes, which are mostly mountains (48). Base on explanation above, romantic pastoral insists that human is not the owner of the earth, but should treat it with respect and like a steward, for himself and for other species (51). This type of Romantic pastoral is more useful to ecocrites, as it provides a solution as to how to treat the earth.

#### 2. Wilderness

The concept of wilderness refers to nature in a state uncontaminated by civilization and is a powerful construction of nature. It is organized to protect specific ecosystems and species, and as it is untainted by humans, people who wish to escape the immorality and material tendency of the city can go there. Wilderness is important for ecocriticism as it promises a renewed, authentic relation of humanity and the earth (Garrard 66).

As wilderness has had no contact with civilization, one could say that humanity has a new chance of treating nature the right way, every time a piece of wilderness is found. Since in fiction one can invent a particular area of wilderness, one can take that to show the reader how this wilderness should be treated. Ecocritics are generally divided into two groups with different views as to how wilderness should be treated.

Wilderness is way of thinking environmentalist approach of ecocriticism, as it is concerned about nature, but the greatest concern is still maintaining a comfortable lifestyle.

Conservationists are concerned about wilderness, and they do understand that humans cannot just destroy nature, but in protecting nature, they also want some benefits for humans. In that respect, they prefer a system of agriculture and forestry over a wild nature, which has no limitations. This approach also means that wilderness does not stay the wilderness as it is defined above, as it will be touched by civilization to secure benefits for humanity.

## 3. **Dwelling**

Dwelling is one that was coined by Martin Heidegger, who was already discussed in relation to the last approach to ecocriticism in Heidegger not only refers to not harming something we spare, but also to something that is inherently positive in that it leaves something in its own

nature (Heidegger 122). It means freeing it from dangers and preserving from something. Heidegger therefore defines dwelling as to remain at peace within the free sphere safeguards each thing in its nature. As dwelling also means to live somewhere, this additional meaning of the word mostly applies to the place where you live. As this place implies emotional attachment, it is only natural that you want to spare and preserve it.

The significance of dwelling to ecocriticism is clear in that respect that it is an exemplary way of handling the place you live. To be able to do that, however, you need to have respect for the place you live, you need to love it. Generally this means that, as Schumacher claims, it is obvious that men organized in small units will take better care of their bit of land or other natural resources than anonymous companies or megalomaniac governments which pretend to them that the whole universe is their legitimate quarry (Garrard 167).

In this point, ecocriticism as theory will applies to this research by analyze every quotation, statement, values and character with ecological perspective. This theory will be effective with new criticism as supporting theory. It is concerning on character and characterization which help to understand the main character, Anna including what type of person she is, how her effort is, how she lives in the society and how her perspective to the environment.

## 2. New Criticism Theory

The term new criticism is firstly introduced by John Crowe Ransom in his book The New Criticism (1940) and supported by I.A. Richard and T.S. Eliot (Rokhmansyah 68). Anyways, this practice, which new critics introduce to America and call "close reading", has been a standard method of high school and college instructions in literary studies in the past several decades

(Tyson 135). On the other hand, this practice or theory is still important and useful now to support students for doing literary studies.

New criticism is clearly characterized in premise and practiced: it is not concerned with context- historical, biographical, intellectual, and so on; it is not interested in fallacies of intention or affect; it is concerned solely with the text in itself, with its language and its organization; it does not seek the text meaning, but how it speaks itself. (Selden, Widdowson, and brooker, 19).

Morover, because it closely reads on the text itself, all the evidences is provided by the literary language. For new criticism, literary language is very different from scientific language, if scientific language depends on denotation, the one-to-one correspondence between words and the object or the ideas they represent. While literary language, in contrast, depends on connotation: on the implication, association, suggestion, and evocation of meanings and of shades of meanings (Tyson 138). In line with explanation above, scientific language describes a true meaning of the object or idea while literary language describes a figure meaning or hidden meaning of the object or idea. Unlike scientific language, the form of literary language is the word choice and arrangement that create aesthetic experience.

Furthermore, literary language is formed by formal elements of literary work. The formal elements are consist of images, symbols, metaphors, rhyme, meter, point of view, setting, character, plot and so on (Tyson 137). Meanwhile this research will analyze the character of literary work.

As has been noted that new criticism focuses principally on poetry, but two essays by Mark Schorer; Technique as Discovery, and Fiction and the Analogical Matrix, mark the attempt to deploy new critical Practice in relation to prose fiction (Selden, Widdowson, and brooker 21). From this phase, it is clear that new criticism can be used not only to analyze poem but also prose fiction. In order to analyze Anna's character and her suffering in Gaarder's novel entitled *The World According to Anna*, this research will use new criticism theory as a supporting theory to analyze it concerning on the character and characterization. The following explanations of character and characterization are stated below:

#### a. Character

A character is one of important part in the story because character can help to grasp the story well. On the other hand, the character can help to understand about the field of human inquiry because the character reflects human's life. Minderop says that the character presents a variety of personality and behavior which relate to psyche and psychological experience or problem which is felt by human in the real life (1).

Character is someone who acts, appears, or is referred to as playing a part in a literary work (Hunter, Booth, Kelly, and Beaty 102). This world is like a stage where there are many characters that act and appear in it. That is why, what the characters do is the best clue to understand what they are (Roberts and Jacobs 155).

A character, then, is presumably an imagined person who inhabits a story—although that simple definition may admit to a few exceptions. A character should behave in a sudden and an unexpected way, seeming to deny what it has been told about his or her nature or personality, it is trusted that there was a reason for this behavior and that sooner or later it will be discovered (Kennedy and Gioia 74). As like human, characters in the story certainly has a reason for their actions. It can be understood when the readers finish the reading well and closely.

There are parts of character which contain in this theory. Characters in fiction can be conveniently classified as major and minor, flat or round, antagonist and protagonist. All of these parts will be explain in this theory.

DiYanni remarks that in analyzing a character or character's relationship readers can relate one act, one speech, one physical detail to another until understand the character (54). The authors usually do not show the character's motive or describe the situation suddenly. They will form a good and indirect sentence or dialogue to describe it in his stories. The readers will understand the character or the situation in the stories if they can relate one act, one speech, and one physical detail to another.

Characters in fiction can be conveniently classified as **major** and **minor**. A major character is an important figure at the center of the story's action or theme. The major character is sometimes called a **protagonist** whose conflict with an **antagonist** may spark the story's conflict. Supporting the major character are one or more secondary or **minor** characters whose function is partly to illuminate the major character. Minor characters are often static or unchanging ( DiYanni 54).

The last character classified as protagonist and antagonist. They are two essential roles in any story (DiYanni 63). Protagonist is a central character in a story. The story is generally revolved around a problem faced by the protagonist and how he or she finds a solution to this problem (64). Protagonist is not always good and admirable. He can be villainous wicked. Evil protagonist are known by the term, anti-hero. A story can have more than one protagonist; this can be generally seen in novels written in multiple points of views.

Two main categories of characters in fiction can be conveniently classified as **round** and **flat**. Round character is anyone who has a complex personality; he or she is often portrayed as a

conflicted and contradictory person. Flat character is the opposite of round character. This personality is notable for one kind of personality trait or characteristic (DiYanni 60). Round character can be surprise the readers since he or she is not stereotypical and predictable but flat character describe a character who can be summed up in a sentence.

The antagonist is the opposite of protagonist. Tough antagonist are generally portrayed as dark, wicked character, they can be good character who try to stand in the way of the villainous protagonist as well (DiYanni 65). Antagonist does not necessarily have to be one character. It can be a group of character, an institution, a concept that stands in the way of the protagonist.

## b. Characterization

Character and characterization are equally important in the story. Both of them relate each other, although they have a distinction. To understand the morality of character's behavior, the reader can see how the character is presented in the story. So, how the author presents or tells the character in the story is called characterization.

Characterization is the means by which writers present and reveal character. The method of characterization is narrative description with explicit judgment. It is given fact and interpretative comment. From both fact and comment the readers derive an impression of the character in the story (DiYani 55). This statement shows that the author usually give a fact and comment to reveal the characters in the story. So, the reader can understand them from the impression taken from the author's fact and comment about the characters.

In presenting and determining the nature of the character in a story, generally, the authors use two methods in their works. The first is **telling** and **showing**. Telling method is using the description of character's nature on exposition and direct comment of the author (Minderop in

Minderop 77). It is supplying information for covering the ground such as story teller or as a narrator.

Usually, this method is used by fictive writers in past time—not modern fiction. Through this method the author's interfering in characterizing the character is so much felt, so that the readers understand the character based on author's description (Minderop in Minderop 77).

Besides, showing method denotes that the author puts himself/ herself in the outer of the story by giving an opportunity to the characters for presenting their character/ nature through *dialogue* and *action* (Pickering and Hoeper in Minderop 77). It is for making the reader feel they are in there: feel as in smell, touch, see hear; believe the actual experience of the character. As John Gardner says, bit is by being convincing in the reality and detail of how we evoke our imagine world – by what the characters do and say – that we persuade the reader to read the story we are telling as if it really happened, even though we all know it did not. That means working with the immediate physical and emotional actions and experience of the characters.

## **B.** Related Studies

The research uses a new novel in 2015, *The World According to Anna*, therefore some research of this novel is only review. The research also finds a thesis which analyzes the theory of the research, ecocriticism.

Review about Gaarder's *The World According to Anna* which is taken from <a href="http://magazine.100percentrock.com/reviews/">http://magazine.100percentrock.com/reviews/</a>. This is dystopian fiction, all of the content is about global warming and the damage people have done, and are still doing to this planet. However, it is more focused on the human or political aspects instead of nature. The statement above is relevant with ecocriticism that focusing on the environmental awareness. Meanwhile, this review is connected with theory used in the thesis especially in ecocriticism theory.

The last is a thesis entitled *Water Exploitation and Its Outcomes Caused by Capitalism as Reflected on Gore Verbinskis Rango Movie (2004)* by Daniel Nugraha Setiawan from Brawijaya University. The thesis explains about the mayor who becomes the main antagonist exploits all water sources for his own benefit. The water exploitation causes many bad effects for such three aspects as plant, animal and the citizen of her city. Those effects cause imbalance to the cycle of ecosystem which disrupts the life of many living beings. Meanwhile, this research has similar point with theory used in the thesis especially in ecocriticism theory, although the object of the analysis is different in which this research tries to analyze Anna as character *The World According to Anna*.

The difference of the related studies and the research is the object of analysis. This research attempts to uncover Anna as character and her effort to save the environment while take the effort to discuss the surprise ending of the story. Besides, both of this research and the thesis are use ecocriticism theory.