CHAPTER 2

REVIEW OF LITERATURE

2.1   Theoretical Framework

This research data is analyzed using some theories. The writer explains about the theories that are going to be used to analyze Robert Langdon as the main character in *Inferno*. In analyzing this object, the New Criticism as supporting theory which discusses about character and characterization cannot be separated one another. The writer uses the theory of New Criticism to explain the character and characterization to find out the answer of the first statement of problem, and uses theory of phenomenolgy as main theory to analyze the second statement of problem.

2.2   New Critcism

American New Criticism emerges in the 1920s and especially becomes dominant in the 1940s and 1950s. New Criticism is clearly characterized in idea and practice. It means that new criticism does not focus on historical contextual, biographical, intellectual and so on. It is focus on the text itself (Selden 18). Tyson said in his book *Critical Theory Today* that the most important concepts in New Criticism are concerning the nature and importance of textual evidence – the use of concrete, specific examples from the text itself to validate our interpretation (135). So, new criticism pays attention to the draft of the literary works. Literary work becomes an independent object description; it means that it does not consider any external factors of the literary work itself.

New criticism focuses its analysis on the literary text, instead of the author's life and time (Tyson 136). Further Tyson explains that new critics believe that a literary text is sometimes more meaningful and complex than its author intention. The text's meaning could be dissimilar with the meaning which is constructed by the author (137). New Criticism's purpose in analysis is to reveal the true meaning of the text based on the text itself. Tyson added that "the text itself" became the battle cry of the New Critical effort to focus our attention on the literary work as the sole source of evidence for interpreting it (136). It is believed that a single best or most accurate interpretation of each text could be seen when it best represents the text itself and best explains what the text means and how the text produces the meaning (148). New Criticism focuses on internal element of the text. It does not explain about external factor. The internal element itself can be characterization, theme, setting, plot, point of view, symbols, images, rhyme, and so on.

From Tyson's starting point, the writer decides to explore the thesis analysis by applying new criticism theory which is focused on the character and characterization.

2.2.1 Character

Character is one of the basic components of a story. It always emerges in a story as it is a must for the author creates to characters in their literary work. As what Potter (1) says that characters are the basic elements in much of imaginative literature, and therefore they merit the considerable attention which is paid to

them. It means that character is the important element of a certain literary work that constructs the story.

According to Edgar V. Robert's book, *Writing Themes About Literature*, character in literature is an comprehensive verbal representation of human being, the inside self that decides thought, speech, and behavior (65). So, through dialogue, action, and suggests of the details of character's personalities, will help readers to analyze and make a conclusion about a character's strength and qualities.

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 (Abrams 35). Character is going to bring the reader into their imagination by knowing the character from the story.

Moreover, Bennet and Royle also agreed that characters are considered as the life of literature. Characters become the objects of the readers' curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, our intense relationship with literary characters makes them to be more than becoming simply objects because in which through the power of identification, through sympathy and antipathy, they can become part of how we conceive ourselves, a part of who we are (60). Sometimes the readers imagine themselves to be one of

the characters in the story. By imagining it, the reader can get the real meaning and goal from the story.

Character is a comprehensive verbal representation of human being and the inner self that determines speech, thought, and behavior. Through dialogue and action, authors capture some of the interactions of character and circumstance (Roberts 134). In a specific opinion, character can be defined as any person, animal, or figure represented in a literary work.

Sometimes, the author raises a character in a story in the form of animal or even a thing. Somehow, the animal or the thing which appear as the character in the story will have a personality behavior, and attitude as human being has. It is because the character is actually the symbol of human being including his attitude, behavior, and personality of character which is understood by the readers. This idea is also supported by Holman (81) which states that character is a complicated term that includes the idea of the moral constitution of the human personality, the presence of moral uprightness and the simpler idea of the presence of creatures in art that seem to be human beings of one sort or another.

Further, Abrams states in Nurgiyantoro (165) that character is a person that is exposed in a story, which is understood by the readers, and it has a moral quality and a certain tendencies signified by his or her speech and action.

From the definitions above, it can be concluded that character is a basic element in a literary works. It is mostly presented in the form of creature such as

human being, animal, etc. Besides, it always has a specific moral quality and tendency. Without characters, a story will be nonsense.

The presence of character in a certain literary works is a must due to a reason that it is the basic element of literary work itself. Although literary works likes novel always presents a character, many people get difficulty in understanding the character. It is said by Perrine (83) that understanding character is not easy. He said that character is much more complex. Anyone can repeat what a person has done in a story, but significant skill may be needed to describe what a person is (Perrine 83). Therefore, character becomes the topics chosen by the researcher that will be discussed in the next chapter. It is expected that the writer's analysis toward character will ease other researcher in analyzing a character in a literary work.

Furthermore, Roberts in *Literature. An Introduction to Reading and Writing* states that there are two types of literary character: round and flat characters. Round character is dynamic character. A dynamic character is one who goes through some sort of change, they show character's development. So, Round character can be called energetic and forceful character. Round characterless are both individual and unpredictable, and they are central to literature. Meanwhile, flat character does not grow matter what happens. Flat characters are not individual, but rather useful, and they are usually minor and they were in the beginning, because they are not dynamic, but static.

On other hand, Kenney (46) says that characters are divided into two types, there are flat and round characters. The flat character is characterized by one or two traits. This kind of character be summarize in a sentences. A flat character usually has only one outstanding trait or feature, or at most a few distinguishing marks.

Otherwise, the round character is usually more realistic and complex and shows a true depth of personality. Round character is portrayed in greater depth and in more generous detail. It means that round characters play a big role in a story rather than a flat character. Round characters live by their roundness, by many topics at which they touch life (Perrine 85).

Based on what Perrine says, it can be concluded that both round and flat characters are needed to be presented in a literary work like novel to make a good story. Although the round characters play a big role in developing a story, they are lame and weak without the existence of the flat characters.

On the other hand, Nurgiyantoro (177) says that based on the significance role in developing a story, character is divided into major and minor characters. Major or main character refers to character which appears in almost all or totally in the whole story. He or she is character which is mostly told and always related to other characters. On the other hand, minor character is character which appears only in some parts of the whole story and he or she is told less than major character. Minor characters may exist just when they are having correlation with the major characters.

Altenbernd and Lewis, state that based on the function, characters are divided into two types there are protagonist and antagonist character. A protagonist is a main character who generates the action of a story and engages the reader's interest and empathy. The protagonist is often the hero or heroine. The protagonist is usually a well-developed character; in this way, he or she is more relatable. Thus, the opposite of the protagonist is the antagonist. An antagonist is a character who opposes the protagonist; he is a character which causes conflict.

The protagonist is the major character with whom we generally sympathize, while the antagonist is the character whom the protagonist is in conflict. The antagonist is generally not sympathetic (Stanford 3).

2.2.2 Characterization

The word 'characterization' refers to the certain of images of imaginary person which are so conceiving that they exist for the readers as real within the limits of fiction (Holman 72). Richard in his book *Mastering English Literature* states that character refers to a person in literary work, while characterization is refers to the way in which a character is created (127). It means that reader can know the personality of a person in a novel through his action and sayings or through other people's saying about him. In addition, characterization is the way the author reveals the characters as imaginary persons and his creation of these imaginary persons, so that they as lifelike for the readers. Characterization is very important since the readers can explore the novel by paying attention on the

characters' speeches action and comment of the other characters in order to understand more about the idea of the story (Holman 81-82).

Characterization is a name for 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. 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. Indirect characterization occurs when the author shows the character in action, and lets the reader interpret what these actions reveal about the character (Bacon 1).

However, each character has their own characteristics that are different from the others. To present this thing, it needs a literary device to use. The author has some styles to reveal the characters of unreal persons. They exist for the reader as real within the limits of the fiction, and it is called as characterization (Holman 75).

For instance, characterization is means by ways of an author presents and reveals the characters' personalities inside of creating the story. The writer or narrator tells the reader what the character is like. The ability to characterize people of one's thoughts magnificently is a major characteristic of a good novelist, dramatist, or short-story writer.

Commonly in characterizing the characters, there are two ways that an author usually used. Those are direct and indirect characterization. Using direct

manner means that the author describes directly about the character. The author attributes the qualities of characters in direct description. Otherwise, in indirect manner of characterization the author does not merely tell the characters but showing them to the readers through how the character looks, what the character does, what the character says, what the character thinks, and how the character affects other characters (Baldick 37). From those aspects, the reader can understand and get a clear description of the character's personality.

2.3   Phenomenology

The word *phenomenology* is derived via late Latin from Greek *phainomenon,* from *phainesthai* to appear, from *phainei* to show, and means *philosophy*. Phenomenology, as the movement inaugurated by Edmund Husserl (1859-1938), is now a century old. It was one of several strong currents in philosophy prominent at the outset of the twentieth century, alongside. The "father" or greatest figure of phenomenology was the mathematician Edmund Husserl. He was born in 1889 into a Jewish family in what is today known as the Czech Republic (previously Moravia) and died in 1976. Husserl proposed phenomenology as an experimental method based on the conscience of phenomena in which the pure essences of the contents of consciousness stood out (Padilla-Diaz 102).

Phenomenology is a branch of philosophy which deals with consciousness, thought, and experience. Thus, phenomenology is an attempt to describe lived experiences without making previous assumptions about the objective reality of those experiences (Holloway 47).

Phenomenology begins with phenomena – appearances, that which we experience, that which is given – and stays with them. It doesn't prejudge an experience as to its qualifications to be an experience (Boeere 73). According to Hegel phenomenology is an approach to philosophy that begins with an exploration of phenomena (what presents itself to us in conscious experience) as a means to finally grasp the absolute, logical, ontological and metaphysical Spirit that is behind phenomena. According to Jasper (309), phenomenology considers that the "true meaning of phenomena be explored through the experience of them as described by the individual".

Phenomenology starts with what appears: primarily non-verbal awareness, and studies the overall relations of meaning that appears through sensation to verbalized thought, which may also include the awareness of others, history, teleology, ethics and values. In general, it attempts to ground any academic discourse in its definitive experiences. It is claimed that all sciences are founded on the subjective experience of making finely detailed judgments, categorizations, and interpretations. Phenomenology is the method of turning abstract philosophical thoughts and imperatives towards regularizing this grounding, by a detailed analysis of object-directed awareness. Phenomenology in any of its forms does not assume causality or try to assume anything which cannot be derived from what is given to conscious experience primarily.

Phenomenology, in Husserl's conception, is primarily concerned with the systematic reflection on and study of the structures of consciousness and the phenomena that appear in acts of consciousness. This phenomenological ontology

can be clearly differentiated from the Cartesian method of analysis which sees the world as objects, sets of objects, and objects acting and reacting upon one another.

Phenomenology is an effort at improving our understanding of ourselves and our world by means of careful description of experience. On the surface, this seems like little more than naturalistic observation and introspection. Examined a little more closely, you can see that the basic assumptions are quite different from those of the mainstream experimentally-oriented human sciences: In doing phenomenology, we try to describe phenomena without reducing those phenomena to supposedly objective non-phenomena. Instead of appealing to objectivity for validation, we appeal instead to inter-subjective agreement (Boeree 73).

Husserl rejected the belief that objects in the external world exist independently and that the information about objects is reliable. He argued that people can be certain about how things appear in, or present themselves to, their consciousness. To arrive at certainty, anything outside immediate experience must be ignored, and in this way the external world is reduced to the contents of personal consciousness. Realities are thus treated as pure 'phenomena' and the only absolute data from where to begin. Husserl named his philosophical method 'phenomenology', the science of pure 'phenomena' (Eagleton, 55). The aim of phenomenology is the return to the concrete, captured by the slogan 'Back to the things themselves!' (56).

The most basic kind of phenomenology is the description of a particular phenomenon such as a momentary happening, a thing, or even a person, something full of its uniqueness. Herbert (1965) outlines three steps (Boeree: 74):

1. Intuiting – Experience or recall the phenomenon. "Hold" it in your awareness, or live in it, be involved in it; dwell in it or on it. In the literature, it can be applied to the characters depicted in the novel. Robert Langdon experience to problem when he amnesia.

2. Analyzing – Examine the phenomenon. To analyze the phenomena that exist in the literature. The writer tried to explain experience that happen to the characters in the novel. That is about the confusion of Robert Langdon to the closest people.

3. Describing – Write down your description. Write it as if the reader had never had the experience. Guide them through your intuiting and analyzing. In the literature, it can be applied to the problems that exist in the novel. This can be explained to the conditions of Robert Langdon to his partner, so that could generate a truth.

2.4 Review of Related Study

A review of related studies is needed, because it is to justify that whether or not a literary work has not been used by applying a close-fitting approach which is comparable with another research. A review of literature is very significant. It is intended to distinguish a previous research with a new one in order to assure its originality. Therefore, this part of chapter would like to be the discussion into the description of related previous research which still concern

with this research. Thus, there are some related studies about this research *A Study of Awareness: the Right and Wrong Person in Robert Langdon Perspective in Dan Brown's Inferno*.

The first related studies come from Citra Kartika Devi, the student of Gunadarma University Depok (2015). Who writes her thesis entitled *An Analysis of the Main Villain Character Bertrand Zobrist in Dan Brown's Inferno: A Psychological Approach*. In her research, is focused on shaping a personality of a character. The writer uses descriptive qualitative methods in analyzing the data, that analysis use psychoanalysis theory by Sigmund Freud.

The second researcher is Septiani Nur Fajriyah, the student of State Islamic University of Sunan Kalijaga Yogyakarta (2016). Who wrote her thesis entitled *The Roles of Sienna Brooks in Dan Brown's Inferno*. In her research, she focuses on analysis the role of Sienna Brooks as a genius woman character as a reflection of women equality in the novel. The results of this research are Sienna Brooks as genius woman character plays eight roles i.e. giving commands, leading ability, making decisions, a problem solver, a smart woman, a tough woman, calming to control, and having a good intention, that use the theory of Liberal Feminism by Betty Friedan. In analyzing the data, the researcher uses descriptive qualitative method.

The third researcher is Ni Putu Kumala Devi Jayanty, the student of Udayana University Bali (2016). Who wrote her thesis entitled *The Translation of English Preposition About in the Novel Inferno by Dan Brown into Indonesian*. In

her research, she focus on the translation equivalent of English preposition about into Indonesian, that use the theory of English Prepositions by Quirk and the theory of Translation Principles by Nida. The method and technique used in collecting data is library research method and presented by descriptively.

Based on some previous studies above. There are similar and different. Similar to that previous research, this research also used Dan Brown's *Inferno* and the three previous studies is that this research also used the same data or novel. The difference between previous studies is that this research does not use the same theory to analyze the data