

CHAPTER 2

LITERATURE REVIEW

2.1. Theoretical Framework

This chapter discusses about theoretical explanation to the related concepts and materials which are suitable to the literary work. The theories are divided into main theory and supporting theory. Phenomenology is the main theory for this study. It is used to prove that the main character in the literary work is affected by his experience. Meanwhile, new criticism is the supporting theory for this study and it is used to find out the changing character of the main character in the literary work.

2.1.1. Phenomenology Theory

Phenomenological term comes from the Greek, namely *phainomenon* (appearance self) and *logos* (reason). The term was first officially introduced by Johann Heinrich Lambert (1728-1777) in the 18th Century, and was subsequently used by Immanuel Kant and Johann Gottlieb Fichte, and especially by G.W.F. Hegel in his "*phenomenology of spirit*" in 1807. Phenomenology, as the movement inaugurated by Edmund Husserl (1859-1938), is now become a practical philosophy. It is one of several strong currents in philosophy prominent at the outset of the twentieth century (Moran 1).

Phenomenology has its roots in the dominant debates about the nature of knowledge, stemming from the works of Immanuel Kant (1723-1804), and especially from Kant's distinction between phenomenon (the world as we perceive it) and noumenon (the world as it really is). This theory counts as one of the dominant traditions in twentieth century philosophy. Edmund Husserl (1859-1938) was its founder, but other prominent exponents include Adolf Reinach (1883-1917), Max Scheler (1874-1928), Eidit Stein (1891-1942), Martin Heidegger (1889-1976), Jean-Paul Sartre (1905-80), Maurice Merleau-Ponty (1908-61), et al (Zahavi 3). Husserl is the founding father of phenomenology but it has often been claimed that virtually all post-Husserlian phenomenologists ended up distancing themselves from most aspects of his original program. Thus, according to a second competing view, phenomenology is a tradition by name only. It has no common method and research program. It has been suggested that Husserl was not only the founder of phenomenology, but also was sole true practitioner.

In general, phenomenology is the study of phenomena which is constructed of consciousness as experienced from the first-person point of view (Cerbone 12). The main structure of an experience is the intentionality, it is being directed toward something, as it is an experience of or about some object. An experience is director toward an object by virtue of its content or meaning together with appropriate enabling conditions.

Phenomenology is best understood as a radical, anti-traditional style of philosophizing, which emphasizes the attempt to get to the truth of matters, to describe *phenomena*, in the broadest sense as whatever appears in the manner which appears, it manifests itself to consciousness, to the one who experiences (Moran 4). As Adian states that this is the study of the science of what appears on the experience of the subject. There are no sightings which are not experienced. Only by concentrating on what appears in the experience, the essence can be formulated clearly. In the context of phenomenology understood as what appears in consciousness (4).

By seeing what we can experience, phenomenology can furnish the basis on which genuinely reliable knowledge that can be constructed, as Eagleton states (in Eagleton) phenomenology provides a method for the study of many disciplines such as psychology, memory, mathematics, and mathematics (49). It offers itself as nothing less than a science of human consciousness. Human consciousness conceives not just as the empirical experience of particular people, but as the very deep structures of the mind itself. Unlike the sciences, it asks not only about this or that particular form of knowledge, but also about the conditions which made that knowledge possible in the first place.

Moreover, phenomenology tends to study about the structure of various types of experience ranging from thought, perception, imagination, memory, emotion, desire, and volition to bodily awareness, embodied action, and social activity; including

linguistic activity (Cerbone 12). The structure of these forms of experience typically involves the intentionality. It is the directedness of experience toward things in the world, the property of consciousness that it is a consciousness of or about something. According to classical phenomenology, our experience is directed toward the represents or intends things only through particular concepts, thoughts, ideas, images, etc. these make up the meaning or content of a given experience, and are distinct from the things they present or mean.

2.1.1.1. Husserl's Phenomenology

Husserlian phenomenology is the first announced in the *Logical Investigations* (1900-1901). *Logical Investigations* begins with a "Prolegomena to Pure Logic", which contains a sustained attack on empiricist and psychological conceptions of logic. As such, the work forms a cornerstone of Husserl's anti-naturalism. The "Prolegomena" is followed by six "investigations", devoted variously to such interrelated concepts as meaning, intentionality, knowledge and truth, as well as a theory of parts and wholes (Cerbone 25).

Already in *Logical Investigations*, Husserl conceives of phenomenology as a kind of pure discipline that lays bare the sources from which the basic concepts and ideal laws of pure logic flow, and back to which they must be traced. Pure phenomenology represents a field of neutral researches which means that phenomenology is to

proceed without the aid of any unexamined assumptions; phenomenology is to be a “presuppositionless” form of enquiry (Cerbone 25).

The Husserl’s concept of phenomenology is that consciousness is the condition of all experience, indeed it constituted the world, but in such a way that the role of consciousness itself is obscured and not easy to isolate and describe (Moran 61). As a phenomenological description of the symptoms of consciousness, it seems to be a logical consequence of the idea that the science regarding the phenomenology tries to establish secure philosophical and scientific knowledge with the consciousness, without it, nothing more could be achieved with respect to knowledge.

Husserl’s method involves three steps: first, assumes the transcendental phenomenological attitude, second, brings to consciousness an instance of the phenomenon to be explored, whether actual or fictional, and with the help of free imaginative variation, one intuits the essence of the phenomenon being investigated, and third, carefully describes the essence that has been discovered (Husserl in Giorgi 64). With Husserl’s method, the key step is the first one, it is the assumption of the transcendental phenomenological attitude. To assume the transcendental perspective means to adopt an attitude of consciousness that transcends the orientation toward the human mode of being conscious. To be in the phenomenological attitude means two things: performing the epoche (bracketing) and the reduction, which refrains from positing the existence of whatever is given. To bracket means to put aside all knowledge of the phenomenon being explored or investigated that is not due to the

actual instance of this phenomenon. Thus all past knowledge derived from readings or other secondary sources, as well as one's former personal experiences with the phenomenon, are meant to be excluded. The reduction refers to the fact that one has to refrain from positing the existence of the given that is encountered as normally happens in the natural attitude.

Husserl is very interested with found of meaning and essence of the fact of the experience. he argues that there is a distinction between the fact and the essence of the fact or in another world, the difference between the real and not real. Briefly, these are the components of conceptual (analysis unit) in Husserl's phenomenology or widely known as transcendental phenomenology:

1. Intentionality

Intentionality is the consciousness of mind to the certain object. According to Brentano (in Gallagher and Zahavi), intentionality is the process where self consciousness in human is connected with the object (109). The object itself can be real or not so the object can be visible into the consciousness of the subject. The real object is like a piece of wood that is formed with a specific purpose and we call it a chair. Object that is not real is like a concept of responsibility, patience and other concepts that are abstract or unreal. Husserl stated that intentionality is closely related to one's consciousness or experience where

intentional or experience is influenced by the factors of pleasure (interest), preliminary judgment, and expectation of the object.

2. Noema and Noesis: Constitution

Noema and noesis are the continuity from intentionality. Noesis is the basic form of mind and spirit of human. Noesis is something which inherent in human consciousness, it is not an actual object. Noesis is something that people use to think, feel, and remember. On the other hand, noema is fixed and accompanied by accurate evidence. Noema is the content of the noesis, something from the consciousness gets another thing to think, feel, and use to remember something. Description of noema is an objective description, based on how it appears in our five senses (Cerbone 32). Noema is something that guides noesis. There will be no noesis if there is no noema.

Therefore, the description of noema is an objective description based on how the object appears in our five senses. There is a close connection between noema and noesis, though in principle both are very different. Noema will guide us on noesis. There will be no noesis if we have no noema in advance. So the knowledge exists before we think about it (a priori).

3. Intuition

To connect noema and noesis, human needs something that called intuition. Intuition is the ability to know or understand something spontaneously, it is also interpreted by the whisper of the heart or the motion of the heart (Koeswarno 45). The intuition that goes into this unit analysis is influenced by Descartes' intuition; it is the ability to distinguish something pure or not. Intuition guides people to gain knowledge.

For Husserl, it is the intuition that connects noema and noesis. Such an intuition mediates noema and noesis, or something that turns noema into noesis. This is why Husserl's phenomenology is called transcendental phenomenology, because it occurs in the individual mentally (transcendent). The ability of intuition can be seen in some ways; such as the ability of intuition owned by indigo children is very precise in predicting the occurrence of an event; and the entrepreneur uses more of his intuition power to make a decision than to use his logic.

4. Intersubjectivity

The meaning of intersubjectivity is described by Schutz. It is originally from social concepts and concepts of action. The social concept is defined as the relationship between two or more people and the concept of action is defined as the behavior that forms the subjective meaning. However, the subjective meaning

is not in the private world of the individual cut interpreted in the same way and together with other individuals. Therefore, a subjective meaning is said to be intersubjective because it has aspects of commonality and togetherness.

Intersubjectivity is a meaning of agreement based on interaction between subjects which is subjective (Djamhuri 178). In the component of intersubjectivity, Husserl argues that the meaning we give to something also influences our empathy toward it. That is because naturally, human has a tendency to compare someone experiences with other people experiences. Koeswarno explains the components of intersubjectivity as follows:

The “other person” is within “me”. “I” and “others” have the same tendency. Both are interconnected in intent. Its principles in every human being are infinite realms that relate to people other than “me”. In short, the perception that we have is our main perception, but in this perception including the perception of others as an analogy.

Those four components of conceptual are suitable to Albus's experiences, because as Harry's son, Albus has the different perceptions with the other people in Hogwarts. While people expect too much of Albus as son of Harry, he hopes that he never be born in the Potter's family instead. This theory is used to analyze the influence of Albus experience to his character.

2.1.2. New Criticism

New criticism is an Anglo-American variety of Formalism that emerged in the early decades of the twentieth century and dominated teaching and scholarship until the early 1960s (Habib 202). New criticism emphasizes close reading to the literary works. Close reading means examine the content of literature very closely to understand the structure, looking for patterns that shape the work and which related to the whole text, and searching for the use of language.

New criticism aims to classify, categorize, and catalog works according to their formal attributes. The formal attributes are the elements that form the literary work. Those elements include symbol, image, rhyme, metaphor, setting, point of view, characterization and plot (Tyson 138). So, the reader can interpret the literary work by reading the text and understand the evidence of the text with those formal attributes.

2.1.2.1. Character

Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, so intense is our relationship with literary characters that they often cease to be simply 'objects'. (Bennet and Royle 63). Character has an important role in a story. It is not only as a pawn that makes the story alive but also viewed as a strategic position to carry a message or something that the author wants to convey in the story. So, character is

the fictional people that become a part of the action in a literary work (Stanford 39).

Usually, character represents a person becomes something interested in the story.

According to Sayuti, character can be described as human being in the real world and it should be lifelikeness (68). Even when the characters are animals, they almost invariably represent human beings or exhibit human attributes.

Characters also have even become part of our everyday language. For example, a person like Albus in the play, he is a most different person among his siblings. His family consists of the clever people in any kind of matter, even his younger sister is the clever one in the school, but Albus is not the clever one, his think is dull and rebel, that is why people in Hogwarts always underestimate with him and called as him as dumb, stupid, and the other kind of shameful name.

Characters can be divided into some categories. Koesnobroto says that we can distinguish the types of characters. They are minor and major characters, protagonist and antagonist, and flat and round (Koesnobroto in Zahroh 10).

The major characters of a story are the protagonist, who is central to the main plot, and the characters around which the various subplots revolve. The minor characters are comprised of all the other characters in the story that are of lesser importance. Minor characters generally serve a purpose as a plot device or as part of the setting, and once that purpose has been served, the reader generally does not

expect to encounter them again, whereas the reader always expects to encounter major character again until the resolution of conflict has been achieved.

These major characters are more complex and conflicted than minor characters, displaying nuanced personalities which evolve over time, rather than the mostly static and stereotypical personalities of minor characters. Minor characters are often stereotypical and two-dimensional because this ensures that they do not stand out or draw too much of the reader's attention, making them easily forgettable.

Protagonist character is usually identical to a good person in the literary work which is created by the author. Protagonist character is usually supported by the reader and called as a hero, as Altenberg and Lewis states that protagonist is a character who is admired by the readers, which always called as a hero because he or she always does the ideal role and follows the rules and value in society (59). The readers often give sympathy to protagonist. While antagonist character, according to Luxemburg, it is the opposite character of protagonist character in either physically and psychology (145). Antagonist usually makes conflict with protagonist and causes the story more complicated.

Furthermore, round and flat characters has been explained clearly by Robert. He states that round characters are central and the main point of conflict in the literary work (66). Round character also can be called as a dynamic character; they are both individual and unpredictable. They can change physically or psychologically by the

process of the story. Meanwhile flat characters are the static one, not a dynamic (66). They are not individual but rather useful in literary work. They do not change in the whole story and usually the way they end in the story is same as they begin.

In *Cursed Child*, by J.K. Rowling, Albus Severus Potter is a main or major character, because he always appears and has the strong impact and connection in the story. Besides, Albus has many conflicts in physically and emotionally. He also gets much attention from the reader who read the play.

2.1.2.2. Characterization

Characterization refers to the way author develops the fictional people populate a novel. More successful the ability of the writers characterize the character, much better they are getting the primary good attributes of novelist, dramatist, or short story writers (Holman 91). The information about the characterization can be divided in two ways; direct and indirect characterization. Using direct manner means that the author describes directly about the character. Otherwise, indirect manner means that the author does not merely tell the characters but showing them to the readers through how the character appearance and attitude. The reader can understand and get a clear description of the character's personality.

In general, direct characterization is anything that the author tells directly to the reader, while indirect characterization is anything that is shown to the reader by another source (Rimmon-Kenan 59). Taking it one step further, characterization can

character who speaks softly and kindly to the narrator is obviously perceived as gentle. Someone who speaks very eloquently, with formal grammar and carefully chosen words, will come across as scholarly and possibly distant. An accent and serve as a distinctive feature, just like any physical trait. Dialogue, much like thought, allows an author to develop their character organically within the story.

2.1.3. Psychological Approach

This study applies a psychological approach to reveal the main character's mental problem. In this case, this study only gives the description and searches for the experience in the play.

A psychological approach enlarges the number of interpretive strategies while reading. The larger purpose is that the readers might learn to better apply the insight of characters, or author, or texts to themselves. Because to read a literary work is not just for insight about how the characters feel and think, but how about how the readers think and feel (Gillespie 44).

The people or characters in the literary work do not only act emotionally but also feel emotionally. All of emotional experiences are caused by a psychological change in their bodies. Goleman states in *Introductory Book* that all of emotional reactions are based on their psychological changes, though there is not always clear out connection between a given emotion and a specific psychological change (Goleman

234). Therefore, in psychological approach, a reader can explore the psychologies of the fictional characters.

In this study, psychological approach is also used to develop understanding of the main character's behavior, experience and motivation since psychology itself is defined as the science of human behavior. As what Lavitas says, "The psychology-literature relationship is an intimate one since psychology helps to clarify some literary problems and literature present insight of personality" (Lavitas in Mickinney 348)

2.2. Previous Study

Robert Norris from Maryville College wrote a thesis on Harry Potter and The Cursed Child that became a top seller on Amazon after the release of J.K. Rowling's book. The title of his thesis is *Harry Potter and The Glossary of Death: An Exploration of Death as A Characterization Tool*. His thesis explores the world and the lessons and development of the characters gain from losing friends, loved ones, and enemies to death. It also criticized of the return of some characters that Norris never thought it would be seen again as they were so minor a detail in one book.

Muhammad Qolbin Salim from State Islamic University Sunan Ampel Surabaya also wrote thesis with the same theory. Focused on the main character, Robert Langdon in the novel *Inferno* by Dan Brown, he analyzed about the characterization

