CHAPTER II

REVIEW OF RELATED STUDIES

2.1 Theoretical Framework

This part is focused on discussing some theories which are going to be used as a guide of accomplishing this study. The theories are deconstruction as main theory and new criticism as supporting theory. Meanwhile as the supporting theory, new criticism which is focused on character and characterization is used to help this study in describing the description of physical-packed and action-packed of Lyra. Besides, the concept of formula of adventure story by John G Cawelti, especially about hero in adventure story is used as a mediator to find Lyra as identifiable hero in the novel. Therefore, the deconstructing of hero by Margery Hourihan as the main theory is used to analyze how Lyra lead herself as a hero and this theory also helped this study to describe the hero pattern of Lyra and to describe some facts why Lyra is different from mostly identical hero.

2.1.1. The Concept of Formula of Adventure Stories

Cawelti stated that the definition formula in the popular literature is the same with the term genre in the discussion of classical literature. Formula is a combination or synthesis of a number of specific cultural conventions with a more universal story form or archetype (Cawelti 6). If in the discussion of classical literature we know the distribution of genres such as novels, plays,

poetry, then in the popular literature there is adventure, mystery, romance, allien being and state, as well as the melodrama or tragedy.

The appeal of adventure fiction is argued by literary scholar John

Cawelti to be due to psychological wish-fulfillment. He asserts that the most
popular works are those that 'help people to categorize artistically with actions
they would like to perform but cannot in the ordinary course of events'

(Cawelti 22). Cawelti seems without doubtful of the ideological effect of the
adventure genre when he posits formulaic literature as 'a ruling-class device
for keeping a daily measure of amusing anxieties from the majority of the
people's satisfied (Cawelti 25).

This structural formula represented an involvement between the reader and the author in which individual developments and turns in the plot are not apathetically anticipated, often within a storyline's formation that is conventional, relatively easy to follow and thus reassuringly familiar to the mass viewers that enthusiastic with adventure fiction. The significance of these narrative structures is also responsive well by publishers. Cawelti sums awake this three-way relationship succinctly: 'well-established conventional structures are particularly essential to the creation of formula literature and reflect the interests of audiences, authors and distributors' (Cawelti 9). First, by delivering a suspenseful plot and epic styles of heroism, the interests of audiences were satisfaction and distraction, understood in language that was easily reached to a mostly learned, but largely unrefined, popular market.

Second, the principles of a formulaic narrative style allowed an abundant productivity from the adventure writer, whose plot outlines were largely programmed by the quest conventions of a challenge, a journey, a group of friend, a set of difficulties, a quash in fortune, its resolution and the final accomplishment of both the objective and the return to safety.

The creative challenge of the successful adventure writer was to reinvent continuously, within this basic structure, the geographical settings, the period of history, the objective to be won, the obstacles to be overcome and (within a set of tightly prescribed margins) the traits of the hero and his companions. Third, the interests of the publisher were paramount and closely aligned with the interests of readers and writers outlined above (Cawelti 34). In this way, the nature of Hero in *The Golden Compass* is closely to Cawelti's observation that 'formula stories are produced and distributed almost entirely in terms of marketable exploitation', because *The Golden Compass* Novel is categorized as popular fiction with proof of won the Carniage Medal for children's fiction in the UK in 1995.

Cawelti also analyses the ways in which the imaginary, or fantasy, is interwoven into the formulaic plot structures that are typical of the adventure novel. These literary formulae, Cawelti argues, are 'means of making historical and cultural inferences about the collective fantasies shared by large groups of people and of identifying differences in these fantasies from one culture or period to another' (Cawelti 7). Cawelti's arguments here are also of

value in identifying recurrent underlying ideological motifs in adventure fiction which, although published in the last thirty years of the nineteenth century, were often set at earlier historical moments, such as in the Elizabethan or Napoleonic era.

In Cawelti's view, 'one cannot write a successful adventure story about a social character type that the culture cannot conceive in heroic terms' (Cawelti: 6), the adventure hero brings a set of recognizable traits to a recognizable situation. This familiarity with a formula, for readers of adventure fiction, is one of the ways in which the genre exemplifies Culler's theory of how 'readers produce meaning by making connections, filling in things left unsaid, anticipating and conjecturing and then having their expectations disappointed or confirmed' (Culler 123).

Conforming the view of adventure genre, John G. Cawelti defines adventure fiction as the story "of the hero - individual or group - overcoming obstacles and dangers and accomplishing some important and moral mission (2). He also alludes to the archetypical nature of this story pattern, which can be traced back to ancient myths and epics. Thus, novels in the adventure genre are action-packed, feature a hero on a mission, and are often set in exotic locales during the journey times.

In the adventure fiction, there is always an identifiable hero, a character whom readers like and to whom they relate. Through ingenuity and skill, he accomplishes his desperate mission. The nature of the hero is another

hallmark of the adventure genre. Although inroads have been made by women, as will be seen below, this remains a male-dominated genre; he is a strong, honorable man, committed to his assigned mission. Both physical and intellectual skills are required: the hero must act to accomplish his mission, but he must also be able to figure out the puzzles along the way (Saricks 19). As Cawelti said that the true focus of interest in the adventure story is the character of hero and the nature of the obstacle he has to overcome (40).

2.1.2 New Criticism

New Criticism is a means of criticism which emphasizes explication, or "close reading," of "the work itself." It discards old historicism's attention to biographical and sociological matters. Instead, the objective determination as to "how a piece work" can be found through close focus and analysis, rather than through extraneous and erudite special knowledge (Abrams 180-181).

Furthermore, the function of new critics is to examine the relationships between a text's ideas and its form, between what a text says and the way it says it. Tension, irony, or paradox in this relation are might found in New Critics, but they usually determine it into unity and coherence of meaning (Biddle 100). Readers using patterns of sound, imagery, narrative structure, point of view, and other techniques visible on close reading of the text to find out the meaning and suitability of these to the independent work. The most essential and the only one that should be concerned by new

criticism is only the text itself. In interpreting literary works, the readers' do not need to know about author's life, biography, whether the text is related or a manifestation of author's experience. Readers do not need to observe how the author is, the special character of particular author writing, diaries, etc. For New Critics, it doesn't need all the aspect outside the text to understand the text because they don't give the influence in interpretation.

Biddle asserts that the purpose of New Criticism is to make known the construction of art and its interrelationship and to find out the idea developed from the work itself. He also mentioned that the New Criticism features the interrelation and interconnection of each element to reflect the work's as the main idea, thus the elements and the form of the work cannot be separable. To realize overall meaning or the form of a work, all the elements must be analyze and integrated first. According to Hamalian and Karl (vii), the basic elements of a fiction consist of, plot, setting, characters, mood and atmosphere, and style, point of view and themes (43-44).

2.1.2.1 Character

The significant part that need in literature is Character. According to Abrams (1999:32) 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. It means that the characters in novel can be stated as a verbal representative of human being because the characters in novel can do action, speech and qualities like people in real life and also pass the way of the life of real human Character is the single most important intrinsic element in the literary works. The things that characters do and say are more obvious than are the logic and meaning of the pattern in which they say and do them. Character is showing at perpetrator of presented story or the player of the story, whereas characterization is showing of clear picture about someone who present in a story. (X.J. Kennedy 47)

2.1.2.2 Characterization

Richard Gill said in his book, *Mastering English Literature*, that a character is a person in literary work; characterization is the way in which character is constructed. Characters are all the result of characterization.

Characters are what they like because the way they have been made. The kind of conversation they have, the things they do, their appearance and so on are the particular ways in which the author has chosen to characterize of his or her character (25).

Characterization includes both descriptions of a character's physical attributes as well as the character's personality. It can be said that the way that characters act, think, and speak also adds to their characterization. Character and characterization cannot be separated, but they are different each other.

Tomlinson says that characterization refers to the way an author helps the reader to know a character. By this characterization the authors try to describe the physical appearance and personality of characters in their works (29). There are two types of characterization, direct characterization and indirect characterization. According to Bernardo direct characterization refers to what speaker or narrator directly says or thinks about character, the reader is told what the character is like. Meanwhile, indirect characterization refers to what the character says or does. The reader then infers what the character is all about, the reader who is obligated to figure out what the character is like.

Holman also states that there are three fundamental methods of characterization in fiction: (1) direct exposition from the explicit appearance by the author of the character, both in an preliminary block or more often piecemeal throughout the work, illustrated by action; (2) the presentation of the character in action, with little or no explicit comment by the author, in the expectation that the reader will be able to deduce the attributes of the actor from the actions; and (3) the representation from within a character, without comment on the character by the author, of the impact of actions and emotions upon the character's inner self, with the expectation that the reader will come to a clear understanding of the attributes of the character (76).

F.C Lucas divides methods to understand the characterization, they are:

- Direct statement of the author, the author through the power of omniscience may explain what wants to know about the character to public.
- 2. Action, what a person does in the story often give the public imminent into his very nature and from this insight public can know and create an opinion about him.
- Speech, from the character's speech public study his or her culture and natural environment. Frequently it reveals the way he thinks about people and thinks.
- 4. Reaction from others. This method often includes a prejudiced view.

 Public will get a unclear picture if the person's act talking about the character has a biased opinion,. Therefore, the trustworthiness of the character must always be the most important.
- 5. Environment, the presentations of person's surrounding, particularly those he deliberately chooses, including the recreations authors prefer, contributes to an understanding character.

2.1.3 Deconstruction of Hero

According to Campbell (263) a hero is a male or a female who ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. Thus the hero must leave the world

of his or her everyday life to undergo a journey to a special world where challenges and fears are overcome in order to secure a quest, which is then shared with other members of the hero's community.

To undergo a special adventure to the special world, a hero requires special characteristics. In fact, a hero is always special, born to the world in special circumstances and destined to undergo a special journey, and back with special rewards. In Western culture, and in any culture, the hero stories have been part of life since the emergence of the culture itself (Hourihan 10). The oldest extant written version is The Epic of Gilgamesh which, according to its English translator, probably belongs to the third millennium BC (Sandars in Hourihan 10).

Surprisingly, though has undergone thousands of years of history of storytelling and narrative writing, the presentation of hero has changed only a little. Hourihan in his book Deconstructing the Hero (2005) lists the characteristics of heroes commonly found in Western narratives which occur almost in narratives from any given time. He (9-10) states that whether it is *The Odyssey, Jack and the Beanstalk, Treasure Island, Doctor Who, Star Wars, the latest James Bond thriller,* or *Where the Wild Things* are, the hero story takes the form of a journey and follows an invariable pattern". He elaborates the hero story as having the following traits,

- a) The hero is white, male, British, American or European, and usually young. He may be the leader of a group of adventurers go together with a single male or companion.
- b) The hero leaves the civilized order of home to venture into the wilderness in pursuit of his ambition.
- c) The wilderness may be a forest, a fantasy land, another planet, Africa or some other non-European part of the world, the mean streets of London or New York, a tropical island, et cetera. It lacks the order and safety of home. Dangerous and magical things happen there.
- d) The hero run into a series of complexityes and also susceptible by hazardous enemies. These may include dragons or other fantastic creatures, wild animals, witches, giants, savages, pirates, criminals, spies, aliens.
- e) The hero overcomes these enemies because he is strong, brave, resourceful, rational and determined to succeed. He may not dispatch support from wise and generous beings who recognize him for what he is.
- f) The hero achieves his goal which may be golden riches, a treasure with spiritual significance like the Holy Grail, the rescue of a virtuous (usually female) prisoner, or the destruction of the enemies which threaten the safety of home.
- g) The hero returns home, perhaps overcoming other threats on the way, and is gratefully welcomed.

h) The hero is rewarded. Sometimes this reward is a virtuous and beautiful woman.

However the characteristics of hero can also be viewed from his physical, emotional, and social traits attributed to him/her. Further, Hourihan suggests seven characteristics of the hero related to his race, class and mastery, gender, age, relationship, rationality, action violence (Hourihan 57-95). These characteristics are more commonly found in action hero story, they are:

- 1) Race, the hero is white, and his story inscribes the dominance of white power and white culture. In those versions of the myth which belong to the last four hundred years or so, the period of European expansion and colonialism, white superiority is frequently an explicit theme. However we may be approaching the time when black heroes are possible in Western literature, but to date they have been almost a conceptual contradiction in terms. While black men could be noble, in the tradition of the 'noble savage', like Timothy in Theodore Taylor's perceptive children's book, The Cay[1969], they could not be heroes.
- 2) Class and mastery, one aspect of that identity, as we have seen, is a matter of race but the hero is also dominant over the lower orders of his own people. He is the symbol of elite. In early legends he is typically a king or a prince, the leader and representative of his people, and his quest involves their aspirations. Most contemporary realistic

children's stories have moved beyond a preoccupation with social position but this is not the case with fantasy and science fiction where it is common to find pseudo-mediaeval societies and aristocratic heroes.

3) Gender, the hero typically avoids any significant sexual involvement for such a relationship would compromise his dedication to his mission, and one of the attributes of maleness, as defined by the story, is contempt for such involvement, a preference for the sublimation provided by action and male bonding. Hero stories inscribe the male/female dualism, asserting the male as the norm, as what it means to be human, and defining the female as other—deviant, different, dangerous.

The essence of the hero's masculinity is his assertion of control over himself, his environment and his world. The world of these texts is a place of Manichean opposites: monsters exist and must be opposed. The hero's life, therefore, consists of a succession of struggles. His struggle is with his own unconscious as much as with external opponents: he puts down the things which rise from the inner darkness, because to him they are enemies. Emotions and imagination threaten his control, and threaten to come between him and his goal; therefore they too must be suppressed.

4) Age, Heroes are young. In most versions of the myth there is no recognition of a future in which they will grow old. The closure is final

- and readers are not invited to consider further. Where images of old heroes do occur they are depicted as dissatisfied, dreaming of the past. The archetypal hero is not merely young, he is essentially adolescent. Sometimes, in children's literature, he is even younger.
- 5) Relationship, the hero's relationships are also typically adolescent.

 This is inherent in the linearity of the story, for as he a journey relentlessly onward he meets people, spends a little time with them, and then leaves them behind, especially the women he encounters.
- 6) Rationality, Historically the hero opposes the darkness. He stands for the power of reason, the transforming strength of human intellectual energy. But while reason and its products, science and technology, have produced innumerable benefits, the exaltation of reason, which has been the primary characteristic of Western culture since the Enlightenment, has encouraged a corresponding devaluing of emotion and imagination and a profound fear of the unconscious.
- 7) Action and violence, The hero is a man of action and it is in action that he expresses his nature—skill, courage, dominance and determination. He is neither contemplative nor creative. He marches onward, and when he encounters a dragon or a difficulty he deals with it. In some versions of the story it is action itself, as much as the final goal, which is the point of the quest. Action involving an extreme level of skill or great danger is depicted as providing extraordinary fulfillment akin to that of a mystical experience.

2.1.4. Review of related studies

There are some researchers who have analyzed about the hero, but the hero of these researchers is a man who has passed the three stages of heroic journey. But, this analysis will be need to be added in order to get the proper information about the hero. Because not only a man called a hero but also a girl who is immature can be called as a hero. So, there are two undergraduate theses which are analyses *The Golden Compass Novel*. firstly, the udergraduate thesis written by Mahardi Eka Putra, 2009, a student in Department of English Literature, Faculty Of Letters, State University Of Malang entitled, "Human/Daemon: The Role As Human Alter-ego Depicted In Daemon Of The Golden Compass" that analyzed *The Golden Compass* Novel also. However the scope and the aim of this study are on the analysis of archetypal criticism toward the concept of daemon by using Carl Jung's theory of individuation process. This analysis begins by analyzing the daemon as the alter ego of the human, then examining the roles of daemon in the relationship of human and daemon through the theory of Jung's archetypes; the ego, persona, shadow, animus/anima, or the self, which can be found in the details of this daemon conception. This analysis is done in sequence since the individuation process also happens sequentially in a human. This analysis aims to proof the role of alter ego in the depiction of daemon. The similarity of this study with previous studies is on novel which is used to analyze,

but this study will be differences with previous study, because this study will be focuses on Margery Hourihan theory in analyzing and re-defining the hero pattern of Lyra as identifiable hero in the novel.

Besides, a thesis which is written by Gatriciya Rachman, 2014, a student in Department of English Literature, Faculty of Letters, State University of Yogyakarta entitled, The *Archetypes of Hero and Hero's Journey in Five Grimm's Fairy Tales* has the similar approach in using theory. However, The focus of the research will be on finding the recurrent patterns of the presentation of hero and hero's journey in Grimm's fairy tales and Campbell 's Theory of the Archetypes of Hero and Hero's Journey is mainly use in the research. So, truly it is different from this study which is more focus in use Hourihan's theory.