CHAPTER 2

THEORETICAL FRAMEWORK

2.1. THEORETICAL FRAMEWORK

This chapter is centered on discussing of some theories, which are going to be used to analyze the main characters of novel *Frankenstein.* The theories are deconstruction as main theory of this study and new criticism along with psychoanalysis of Jungian about individuation as the supporting theories. The deconstruction theory is used to deconstruct the image of monster in Mary Shelley novel. New criticism is used to talk about the character and characterization of main characters in this novel. Meanwhile, the Jungian concept is used to support the main idea of this study, deconstruction of monster image.

2.1.1   Deconstruction

Deconstruction is a text reading method that is completely different with a reading method as usual. Deconstruction is the best-known (and most significant) form of literary criticism known as post structuralism, and in fact, many people use the terms interchangeably (Dobie 138). The French philosopher, Jacques Derrida, defines the term of 'deconstruction' firstly. In Derrida's approach to literary analysis there is the assumption that all texts, whether literary or not, can be deconstructed. This involves, in effect, dismantling texts or parts of them, to reveal inner

inconsistencies: where a text might appear to imply one thing can be shown to imply its opposite (Carter 111).

The deconstructive process is not come from the reader/critic but from the text itself; it is already there, it is the tension 'between what (the texts) manifestly *means to say* and what it is nonetheless *constrained to mean*'. There is no method to deconstruction because texts *literally* deconstruct themselves (Norris 19). The deconstruction idea is found in text itself. Usually, this idea is another perspective that is not seen by common people because the previous thought from formerly researcher.

Christopher Norris also explains in his book *Deconstruction, third edition,* that there is almost no distance between close reading and drawing out the unseen implications of critical language.

Deconstruction draws no line between the kind of close reading appropriate to a 'literary' text and the strategies required to draw out the subtler implications of critical language. Since *all* forms of writing run up against perplexities of meaning and intent, there is no longer any question of a privileged status for literature and a secondary, self-effacing role for the language of criticism (Norris 22)

From explanation above, to deconstruct a text, close reading is the first step in deconstruction. It is used to find the other meaning, which the author wants to convey. By drawing out the unseen implications in the text, it can help to prove the other meaning of author.

One way to begin deconstruction is to follow Derrida's own process, which he calls "double reading". The first is reading a text in traditional manner, and then pointing out where it seems to have determinate meaning. The second step is looking for alternative meanings and using them to negate any specific one. Discovery of contradictory or incompatible meanings results in the deconstruction of a text. They undermine the grounds on which it is based, and meaning becomes indeterminate.

The text is not unitary and unified in the manner that logo centrism promises. Recognizing that a text has multiple interpretations, the reader expects to interpret it repeatedly again (Dobie 148).

From both steps above, the close reading is important to find out the alternative issue that author wants to share in his or her novel. The task of reader has to interpret the contradictory meaning of the text in order to get results of deconstruction evidences.

Derrida's actual technique is to focus on points in a text where contradictions are evident and pursue the implications of these points. One primary feature of deconstruction is to reject the idea of extra-textuality; the notion that meaning or significance lies in some definite platform outside the text (Derrida 83-84). The purpose of deconstruction is awake the hidden power participates in building a text.

In *Frankenstein,* the idea will be deconstructed is image of the monster inside this novel. In this problem, Victor and his creature becomes the object of deconstruction. The appearance of Victor's creature makes him to be a monster from

outer side. However, Victor's thought is also be able to makes him called as a
monster from the psychology side.

2.1.2 New Criticism

New criticism is a theory that appears in the mid-20th century. The New
Criticism is an American and Trans-Atlantic movement of literary criticism
existed roughly between 1920s and 1960s with tremendous success. Its adherents
are emphatic in their advocacy of close reading and attention to texts themselves, and
their rejection of criticism based on extra-textual sources, especially biography. The
name "New Criticism" was coined by John Crowe Ransom, popularly known as the
"philosopher General of the New Criticism" (Jancovich 11). In his book, *The New
Criticism* argues, "students of the future must be permitted to study literature, and not
merely about literature" (Lodge 230). At this time, a literary work is learned about its
intrinsic elements only. The reader cannot connect the author biography inside of
their work.

There are some main aspects of a literary work that studied in new criticism,
such as plot, character, characterization, theme, setting and so on. This study will use
two aspects of new criticism, character and characterization, to analyze the main
character of Frankenstein novel.

2.1.1.1 Character

In a literary work, character has an important part inside of the story. Character establishes whether the story can be strong story or not. According to Bennet and Royle in *An Introduction to Literature,* characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admire and condemnation (Bennet & Royle 60). They have an important role to make a story feels alive. Character lives inside the story as author wants. Even, the characters in a literary work are the object of an author description about how they are. Through the power of identification, sympathy and antipathy, character become part of how the authors assume themselves.

More than two thousand years ago, writing about drama in the *Poetics*, Aristotle argued that character is 'secondary' to what he calls the 'first essential' or 'lifeblood' of tragedy – the plot – and that characters are included 'for the sake of the action' (Aristotle 40). Character becomes the second important elements in a story after –plot-, because character drives the story in order to feel alive.

Meanwhile, M.H. Abrams in his book *A Glossary of Literary Terms,* identifies character as the represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it and from what they do (Abrams 33). From Abrams's statement, the qualities of

character can be seen through the way of their talk, their conversation, and what they do.

Character can be defined as any person, animal, or figure represented in literary work. Many stories employ multiple types of character to support the plot, but, every story must have main characters that will have the greatest effect on the plot or the most affected by what happens in the story. E. M. Forster, in *Aspects of the Novel,* introduces two biggest terms of characters, *flat character* and *round character.*

These kinds of character is rewritten by M.H Abrams in his book *A Glossary of Literary Terms,* in his book Abrams writes that:

1. Flat Character

Flat character is constructed a single idea or quality, he is unchanging, static and at the end of the novel he is essential what he has been thought. All his responses are predictable; so readers can anticipate exactly how the character will reach (33).

2. Round character

Round character is a character that his profound was altered by his experiences. His response makes us surprised. He does not embody a single idea, but is much more complex. Literary work usually portrays some difference types of character according to the existence of characters and the appearance of characters in a novel (33).

Using of character in this study is to analyze the character of Victor Frankenstein and his creature. This study will further use the round character when analyze the character to see the alteration of the character.

2.1.1.2 Characterization

Character only is not enough to make a story feel alive; the depiction of each character has an important role to build a story. The way of depiction characters by author is called as characterization. It is a technique of author to create and develop the character that appears in a story. The reader can see how the characters appearance, thought, feeling and behavior with the depiction that written by authors.

Abrams tells two ways to explain the characterization, telling and showing. In **showing** (also called "the dramatic method"), the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events; for a highly developed mode of such inner showing, see *stream of consciousness* (Abrams 33). In this way, the author describes a character through the conversation that they made, the explanation of their feeling and the way of they treat other characters.

Meanwhile, **in telling**, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the

characters (Abrams 34). In this way, the authors tell the characteristic of the character directly, as they are handsome or rich. Their characteristics (character) mention in a story, usually in the opening of narrative.

Characterization is used in this study to analyze the character of Frankenstein and his creature. This study will compare the character of both main characters. Their feeling and their act are told by Mary Shelley, will be main data to this study. By the types characterization of Abrams, telling and showing, this study aims to know how both of these characters thought. The characterization will be assist to deconstruct the image of monster in this novel.

2.1.2   Jungian theory

Carl Gustav Jung is a Swiss psychiatrist who develops general theories about character types. The general aim of Jungian psychology is what he called 'individuation', a process by which the individual is helped to harmonise his/her 'persona' (the self as presented to the world) and 'the shadow' (the darker potentially dangerous side of the personality that exists in the personal unconscious) (Carter 80).

These elements exist in a person; the 'persona' is a condition that human realize and they can control this condition. Meanwhile, the 'shadow' is the hidden characteristic inside of human and usually it is difficult to control it when it appears. Using of 'persona' 'shadow' in this study is to analyze the changing of Victor's thought when he create his creature.

In *Frankenstein,* Victor shows his shadow in some moments. This case will be the supporting data to prove if Victor can called as a monster. The appearance aspects that used previously to become standard someone called as a monster, will be deconstructed with this 'shadow' consideration.

2.2   Review of Related Studies

This part will be presents the related studies which have been done previously. Some these studies have relation with the novel or the theory of deconstruction. The first previous thesis is from Eastern Mediterranean University North Cyprus by Sila Cerkez. Her thesis entitled "*Frankenstein or the Modern Prometheus and the Psychology of Mary Shelley"*

This previous study focuses on the study of psychology of Mary Shelley. Mary Shelley by writing *Frankenstein or the Modern Prometheus*, attempted to satisfy her hunger for recognition, gain approval and to satisfy her lack of self-confidence that lies behind the fear of not being accepted and stems from being repulsed by her father who raised her. She writes out of remorse in order to restore her mental health. From this psychology condition of Mary Shelley, we can get the reason why Victor created in such those characteristic.

The similarity of this previous thesis and this study is the using of same subject to analyze, *Frankenstein* novel. The difference between this study and the previous study is the object of research inside the novel. The previous study is prefer

to talk about Mary Shelley's psychology condition when create this novel. Therefore, in this previous study talks about the biography of Mary Shelley more than the novel itself. Meanwhile, this study will be talk about the image of monster inside this novel.

The using of theory is also different. This previous study use Freud's concept to analyze the psychology of Mary Shelley. The Freud's model of personality 'id', 'ego', 'superego' is used to analyze and connect the character of Mary Shelley itself with her creature, Victor and his monster. On other hand, this study will be used the deconstruction theory to analyze about Victor and his creature.

Meanwhile, the second previous study is from State Islamic University "Syarif Hidayatullah" by Lia Fadhillah. The second previous study entitled "*Deconstruction Analysis on Major Female Character on film 'A Destiny of Her Own'*". This thesis focuses on analyzing the deconstructed feminist characteristics of the major female character in *A Destiny of Her Own* film. This thesis shows the using of Derrida's concept of deconstruction.

These study has similarity in the using of deconstruction theory that explained by Jacques Derrida. The difference is the object to analyze. This previous study analyzes the film *A Destiny of Her Own* that talk about the major female character. Meanwhile, this study will be used *Frankenstein* novel to analyze using the deconstruction theory.