

CHAPTER 2

LITERATURE REVIEW

2.1. Theoretical Framework

In this chapter, this study will explain more about the theory that will be used in analyzing *Fifty Shades Darker* novel. This study uses new criticism theory to analyze it. In analyzing this novel, this study focuses on analyzing the characterization of the main character in the novel, Christian Grey. This study uses new criticism to answer the statement of the problem. For supporting the theory to analysis the novel, this study uses psychological approach to analyze the behaviors and the emotions of character in a work. The theory is explained as follows.

2.2. New Criticism

American new criticism is emerging in the 1920s and especially dominant in the 1940s and 1950s. According to Raman Selden, new criticism is clearly characterized in practice and premise, and it is not concerned with *context* – historical, biographical, and intellectual and so on, it is concerned solely with the ‘text in itself’, with its language and organization. It does not seek a text’s ‘meaning’, but how it ‘speaks itself’ (Selden et al 19). In new criticism there is no

need to bring outside information of the story about the historical condition of the time or about the biographical of the author.

Holman stated in *A book to Literature* that new criticism concern with the symbol, the meaning, the image, and only frequently with genre, with image or with character (Holman 295). In shortly, new criticism is a method that provides the reader with a formula for arriving at the correct interpretation of a text using only in the text itself. This method gives the reader an objective approach to discover a text's meaning and focuses on intrinsic rather than extrinsic elements of the text.

New criticism theory focuses on internal element of the text and does not explain about external factor of the text. The internal element itself can be plot, setting, theme, point of view, symbols, images, rhyme, characterization, and so on. New criticism's purpose in analysis is to reveal the true meaning of the text based on the text itself. Tyson added 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 (Tyson 148).

2.2.1. Character

Characters are the life of literature. They are the objects of our curiosity and fascination, affection and dislike. As stated by Bennet and Royle that we have

intense relationship with literary characters that they often cease to be simply 'objects'. Through the power of identification, through sympathy and antipathy, they can become part of how we conceive ourselves, a part of who we are (Bennet and Royle 60). It means that character as the shape of an inscribed letter on a tombstone and as the personality of a human being. The text implies that our knowledge of people is determined by writing, by the character of written words.

Character is a person or other being in a narrative work that has complicated term. As Holman said that character is a complicated term which is included the ideas of moral constitution of human personality, the presence of moral uprightness, and the simpler notion of the presence of creatures in art that seem to be human beings of one sort to another (63). The statements describes that character is a representation of human being in literary art which describes the life of human in the real life.

The purpose of a character is to give a better understanding of human nature and human behavior that anyone can ever get in life. Abrams says that characters are the person 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 (Abram32).

There are two kinds of character in narrative work. As stated by Abrams that there are two kinds of characters in literary work; it is "flat" character and

“round” character. Flat character is a characters lack the development that seems to bring them to life, lack the complexity that lets us know them as we know people in our lives, and seem to represent “types” more than real personalities. A round character is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is as difficult to describe with any adequacy as a person in a real life, and like real persons, is capable of surprising us (Abram 33). It means that a round character has complex attitude and personality and it is more complex than flat character. Flat characters tend to stay the same throughout a story, but round characters often change. So, a flat character is known the character has his or her virtuous and vices from the start the story tell about than a round character.

In other hand, Holman said that there are other kinds of character in literary work, protagonist character and antagonist character. Protagonist character or hero character is the central human character in the story. It is a chief character in literary work (Holman 355). The protagonist is the central person in a story, and is often referred to as the story's main character. He or she (or they) is faced with a conflict that must be resolved. The antagonist is the second most important character. The antagonist or antihero is the character in fiction who stands directly opposed to the protagonist (Holman 25). The antagonist is the character that represents the opposition against with the protagonist. In other words, the antagonist is an obstacle that the protagonist must overcome.

In literary work, characters are divided into some types. Based on its significance role in developing a story, characters are separated 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 relates 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 (Nurgiyantoro 176-177). In the story, there are some kinds of character. They can have positive and negative side; it is like good and bad character.

2.2.2. Characterization

Characterization is one of important elements in narrative work. Characterization is the process by which the writer reveals the personality of a character. As Holman said that characterization is the creation of these imaginary persons, so that they exist for the reader as real within the limits of the fiction and have ability to characterize the people of one's imagination successfully is a primary attribute of a good novelist, dramatist, or short story (Holman 75).

Characterization is one of the method to present the character in the author's works. When the reader reads a literary work, they can understand the character personality. Characterization is also a thing that author delivered message by description, behaviors speeches, and dialogue on the text in the story.

Through explanation in the dialogue, characterization as depicting in writing to make image of person clearly in his action though and life (Seymour Chatman 107). It means that characterization is the act of creating and describing characters in literature. Characterization includes both descriptions of a character's physical attributes as well as the character's personality.

There are some methods that can be used of characterization. An author commonly characterizes their characters in order to create life like characters in their novels. The first method is indirect presentation and the second is direct presentation (Holman 138). The author describes his character indirectly by using the first method. Author usually through the character speeches and actions, may reveals what the characters themselves say, as speeches may be expected to indicate the character of the speaker. It may be reflected a momentary emotional or intellectual state. Besides speech, an author can also use the actions of his characters to describe the character traits of those characters. And in other hand, some author also use looks, thoughts, and effect on others toward the character to describe the character in detail in his work.

In other hand, Abram states that there are two methods of characterization; *showing* and *telling* (Abrams 33). *Showing* is when the author presents the character's expression then leaves the readers disposition. *Telling* is when the author describes and usually evaluates disposition quality. *Telling* is such as honest, lie, evil characters and so on.

2.3. Psychological Approach

Literary critics have traditionally performed psychological literary criticism by championing one particular psychological theory and applying it to all works of all authors. There is a close relationship between psychology and literature. Literature exhibits how human beings behave in dealing with their problems and environment. Psychology deals with the study of observable patterns of human's behavior. As stated by Tim Gillespie that psychology is the endlessly fascinating science of human mind and behavior, and it can be a rewarding tool for enhancing our understanding and appreciation of literature and ourselves (Gillespie 43).

A psychological approach enlarges the number of interpretative strategies we use while reading. The largest purpose of psychological approach is the readers, in learning about applying psychological insights the authors, literary characters, and texts, might learn to better apply those insights to themselves, their relationships, and their cultures (Gillespie 52). Psychology and literature are closely related fields of human inquiry. Writers use psychological insights to inform their art and psychologists use literature to assist their research into human behavior. And readers can do the same.

Behavior is a primary characteristic of living things. We almost identify it with life itself. Skinner stated that behavior is anything which moves is likely to be called alive—especially when the movement has direction or acts to alter the

environment (Skinner 45). Human's behavior is mostly controlled by external factor. It can be environment and social-culture. Skinner also states that many theories of human behavior, nevertheless, neglect or ignore the action of the environment. The contact between the organism and the surrounding world is wholly disregarded or at best casually described. This is almost always true in clinical psychology, for example. The clinician often speaks of people, places, and things as "facts" entering into the interpretation of his patient's behavior, without further specifying their action (Skinner 129). In shortly, human behavior refers to the full range of physical and emotional behaviors that human engage in biologically, socially, intellectually, and are influenced by culture, attitudes, emotions, values, ethics, authority, rapport, persuasion, and genetics.

Behavior is a difficult subject matter, not because it is inaccessible, but because it is extremely complex. Skinner in his book *Science and Human Behavior* that behavior is a process, rather than a thing, it cannot easily be held still for observation. It is changing, fluid, and evanescent, and for this reason it makes great technical demands upon the ingenuity and energy of the scientist. But there is nothing essentially insoluble about the problems which arise from this fact (Skinner 15). Such behavior raises most of the practical problems in human affairs and is also of particular theoretical interest because of its special characteristics.

The emotions are excellent examples of the fictional causes to which we commonly attribute behavior. We run away because of "fear" and strike because of "anger"; we are paralyzed by "rage" and depressed by "grief." These causes are

in turn attributed to events in our history or present circumstances—to the things which frighten or enrage us or make us angry or sad. As stated by Skinner that the behavior, the emotion, and the prior external event comprise the three links of our familiar causal chain. The middle link may be taken to be either psychic or physiological. In the psychic case, it is argued that an external circumstance makes an individual *feel emotional* and that the feeling leads him to take appropriate action (Skinner 165).

Any extreme deprivation probably acts as an emotional operation. The starving man is almost necessarily frustrated and afraid. Nostalgia includes both a drive and an emotion. If we remove a man from his characteristic surroundings, a large part of his social behavior cannot be emitted and may therefore become more and more probable: he will return to his old surroundings whenever possible and will be particularly "sociable" when he does so. Other parts of his behavior become strong because they are automatically reinforced under the prevailing deprivation; he will talk to anyone who will listen about his old surroundings, his old friends, and what he used to do. This is all a result of deprivation. But nostalgia is also an emotional condition in which there is a general weakening of other forms of behavior—a "depression," which may be quite profound (Skinner 175).

2.4. Review Related Study

In review of literature, this study finds out a previous study about New Criticism theory and psychological approach that researcher intends to have a research. This thesis belongs to Ni'mah Fathatun, a student of UIN Sunan Ampel entitled *The Effect of Family Condition on Krystal Weedon's Character Reflected in J. K. Rowling's The Casual Vacancy*. The research has similar theory and approach, but different novel. This thesis focuses on how the problem in Weedon's family has big effect for the character of Krystal.

For others review of literature, this study finds out a previous study which uses same object about *Fifty Shades Darker*. The thesis belongs to Karina Rahma Hadiani a student of Diponegoro University Semarang entitled *The Triangular Love of Main Characters in E. L. James' Fifty Shades Darker*. This thesis focuses on love relationship between the characters named Christian Grey and Anastasia Steel. This thesis wants to prove the existence of love aspects in the novel by analyzing the intrinsic and extrinsic aspects. The intrinsic aspects cover characters, setting, and conflicts. Meanwhile, in the extrinsic aspects, this thesis elaborates Robert Stamborg's triangular theory of love.

The third review is thesis from Anggraeni Diah Novitasari a student of State Islamic University Sunan Ampel Surabaya entitled *The Effect of Christian Grey's Past Traumatic Experiences in E.L James' Fifty Shades Darker*. This thesis applies psychoanalysis, motive and especially organization

of personality and theory of trauma proposed by Sigmund Freud. This study focused on Christian's symptoms of Post-Traumatic Stress Disorder because of childhood trauma.

From the previous study above, there are similarities and differences with this study. This study and the first study are using same theory and approach to analyze the novel. Although it will discuss with the same theory and approach but this study use different novel with the previous study and also there are some differences. If the first study focuses on how the problem in Weedon's family has big effect for the character of Krystal, so this study focuses on what are the traumatic experiences of Christian Grey and what the effect of the trauma to Grey's character. While for the second study is focusing on love relationship between the main characters in *Fifty Shades Darker* novel, Christian Grey and Anastasia Steel. It discusses about the intrinsic aspects of this novel, there are characters, setting and conflicts, and for the extrinsic aspects this previous study uses Robert Stamborg's triangular theory of love to analyze the love aspect in this novel. While this study will focus on how the childhood traumatic experience can make some effects to Christian Grey's character.

From the third preview studies, there are similarities and differences with this study. Although it will discuss with the same object and same issue but this study has different focus with the third previous studies. If the third previous studies focuses on the effect of Christian Grey's past traumatic experiences with use theory of trauma proposed by Sigmund Freud. While this study will focus on

