

## CHAPTER 2

### REVIEW OF RELATED LITERATURE

#### 2.1.Theoretical Framework

In order to analyze the main problem in this research, the researcher uses new criticism theory which focuses on character and characterization. The theory is to expose more in detailed way about the artfulness of Mitch reflected in Grisham's *The Firm* and how his artfulness helps him to solve his problems.

##### 2.1.1. New Criticism

New criticism has an important position as an approach in analyzing the text books and other literary studies. Although, new criticism is not called as contemporary theory, this approach is still dominated the literary studies from the 1940s through the 1960s (Tyson 138). Actually, new criticism was started to be well known since 1930s to the late 1950s, this criticism was rooted in the south of American (Carter 26).

Tyson states in his *Critical Theory Today*, that new criticism is known as 'close reading' which means that new criticism focuses on the individual literary work in isolation from other literature and from other cultural productions (135). Saerle's also have the same opinion in her work entitled *New Criticism*, she states that new criticism has practical criticism or we used to call it as 'close reading' by careful attention to language and text, because those held to be essential attribute of

the aesthetic specificity of literary works (1). Therefore, the reader would like to focus only on the text or the literary works. Steven and Stewart also argued if new criticism is marked by focusing attention to the text and the form of the literary work (13). From the series of the opinions above, it can be concluded that the definition of new criticism is rejecting all other approach that could make the criticism focus on the other thing beside the text itself (Carter 15).

Actually, new criticism clearly focused predominantly on poetry. But one writer, Mark Schorer, extended its main precepts to include analysis of prose fiction, such like short story, novel, drama and so on (Carter 28). Based on the explanation above, in order to answer the statement of the problems, the researcher would like to apply new criticism theory which concerns in the character and characterization.

#### **2.1.1.1. Character**

Aristotle, through Royle and Bennett's *an Introduction to Literature, Criticism and Theory* argue 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' (60). The other opinion, Kennedy in his *Literature an Introduction to Fiction, Poetry, Drama, and Writing* defines character as imagery person who put in a story (74). In conclusion, character is the actors of a story that play the plot and make the story come alive. Moreover, According to Royle and Bennett, characters are the life of literature; they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation (60). It means that characters are the

technique used by an author to reveal the personality and characteristic of a person in a story. Meanwhile, the technique to create a power in character itself will make the reader sympathy and antipathy through the characters and they can become part of the character in the story itself (60). Robert and Jacobs in their *Literature, an Introduction to Reading and Writing* said that character in literature could be called as the manifestation of human that described the idea through speech and behavior. It is representing human being completely with its interaction between its environment through dialogue, action, and even commentary that is captured by the author (143). Therefore, character becomes a significant part of the story.

Dietrich and Sundell in *The Art of Fiction* state that one of the fundamental functions of character is to get the empathy and sympathy or the attention of the reader so that he could feel the real experience of fiction. The author commonly do it by put the main character that becomes the center point of the action side by side with other character (75). Royle and Bennett give the affirmation to the statement above; they said that 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).

Character could be produced by comparing or described it with the other characters or with the setting, by describing the physical appearance, or even by motive analyzed from the character mind and evaluate it through other character (Dietrich and Sundell 77). In literature, the speeches, act, and interaction are arranged to give clear information about the character (Robert and Jacobs 143). By looking at the character, the reader will feel like he or she is a part of the story. The plot, setting,

and conflict are like coming out from the fiction into real world and make the reader sink between them. There are two kinds of character. They are round character and flat character.

Round character keeps developing along the story. It often changes and described by the author with many details (Kennedy and Gioia 75). It usually becomes one of the major characters in a story that served some experiences which is changing of some sort that has many realistic behaviors which commonly developed well (Robert and Jacob 145). While, round character keeps developing, flat character prefers to be static.

According to Kennedy and Gioia, flat character has only one behavior or trait along the story (75). Flat character could not be distinguished with other character in a certain group. However, it is not a person but it is representative. It usually comes from minor character although not all of them are flat. They could be the parents or even the brother or sister (Robert and Jacobs 145). It is totally different with round character. While it keeps developing along the story, flat is not. Round character is commonly come from the major character that becomes the centre of attention of the reader than flat character is coming from minor one.

### **21.1.2. Characterization**

In a literature, characterization becomes an important standard to introduce a character. Characterization is how the author presents and reveals the character's

personality to the readers or the audiences contained a novel or literary work (Coyle 150).

The author of literary works needs to introduce the characters to the readers first while he creates a story. It is almost difficult to identify the characters to the readers who do not understand the characters. Thus, the author must create the character as if he or she were alive. Based on that, the author will involve the readers to get in the story and might sympathize or oppose the character. It is as if succumbing to the illusion that a character in a book is a person (Mullan 79).

The purpose of characterization is to help the readers know and understand more about character's strength and weakness. It is easy to presume that successful characterization involves taking the reader to the heart, the inner core, of an imagined person (Mullan 84). It primary explain about the real character in the story that have same aspect in real life. Based on Royle and Bennett book, the realist characterization presupposes a mimetic model of literary texts whereby what is primary or original is a real person, and a character in a book is simply a copy of such a person. Such a model does not allow for a reversal of this relationship; it does not allow for the possibility that, for example, a person in 'real life' might be convincing to the extent that he or she resembles a person in a book (63). On the face of it, such a reversal may sound rather strange or counterintuitive; we would normally want to give priority to a 'person' and say that characters in books are more or less like 'real' people. Indeed, literary history contains various dramatic instances where 'life' copies fiction.

### 2.1.2. Review of Related Studies

The researcher finds some related studies that used the same object, or the same theory that used by the researcher. This research concerns the characteristic of Mitch as a brilliant young lawyer reflected in Grisham's *The Firm*. There are two theses related with this research. All of them are undergraduate theses. The first one is written by Triana Wahyu Utami, the second is Evi Faridhatur Rohmah.

Utami is as the undergraduate student from English Language and Literature Study Program, Department of Humanities, Faculty of Social and Political Sciences, *Jenderal Soedirman University* Purwokerto. The thesis wrote in 2013/2014. The thesis is under the title *Mitch's Motive in Pursuing a Success as Reflected in John Grisham's The Firm*. This research uses the psychological approach and theory of human motivation by Abraham Maslow. The focus of this thesis to describes the motivation of the main character, Mitchell Y. McDeere, to pursue his success. The purpose of this research is to give more information how his dream can be a motivation of the main character and to find out kinds of needs fulfilled by the main character in the process of pursuing a success. After conducting the research, the researcher concludes that being a poor and broken home kid does not mean that Mitch will have a dark future. By his motivation, hard work, and doing some efforts, he finally be able to change his fate to have a better life. In this research, there are seven kinds of needs fulfilled by Mitch in his life journey in pursuing his American Dream. This research is expected to give benefit to the English teachers, students, and the reader who are interested in conducting the research in the field of literature.

The next related study is by Evi Faridhatur Rohmah as undergraduate student from English Department Faculty of Letters *Jember University*, Jember. The thesis wrote in 2011, the thesis is under the title *An Analysis Of Mitchell Y. Mcdeere's Dilemmatic Decision Making in John Grisham's The Firm*. The theory used is Maslow's Hierarchy of Human Needs Theory. This thesis studies on dilemmatic decision making in John Grisham's *The Firm* because the main character of the novel has a dilemmatic problem, a situation requiring a choice between equally objectionable alternatives in one's life. Grisham presents Mitchell as being trapped in a dilemma from which he has to choose to build career in Bendini firm or to snare it by cooperation with FBI agent. On the other word, he has to decide whether he leaves his firm or not. In making a decision, he is motivated by safety needs which based on his interest. Thus, it is paramount important to recognize Mitchell's suspicion of the firm's condition in order to understand how he later builds his choice. Besides, there will be some discussions concerning why the main character gets dilemma, what the effects and how he faces his problem which brings him into a dilemmatic situation. As a result from the analysis, it can be concluded that people can solve their problems and fulfill their needs which have been through, however they try hard to find the way out. In addition, it is hard for people to make up their mind to do something. People who want to decide one of the two, they should think carefully since they cannot avoid the consequence of each choice. In this case, the main character of the novel is trapped in a bad position, but he fights hard to fulfill his safety needs. As a

result, he is successful on both snaring the law firm and staying alive in Primitive little Island peacefully.

Compare with Triana Wahyu Utami and Evi Faridhatur Rohmah's thesis, both of them focus on the main character. But, there is difference between theory that is used by Utami and Rohmah. They use the psychological approach by Abraham Maslow. But, the object and the focus of their thesis are same. While, the researcher here uses the concept of character and characterization include in new criticism theory in this research. From these related studies, the researcher tries to understand how Grisham describes the characteristic of Mitch in the novel. In order that, the researcher get easier in conducting the research which is focused to the artfulness of Mitch.