

## CHAPTER II

### LITERARY REVIEW

This part is centered on discussing the theory which is going to be used as a guide of conducting this research. The theory is new criticism which focuses on character and characterization to help finding out how the main character in the short story and movie are characterized.

#### 2.2 New Criticism

New criticism is a formalist movement in literary theory. It emphasizes close reading and focuses on objectively evaluating the text. Readers' feelings or opinions about a text produce by some personal association from past experience rather than by the text (Tyson 135). By reading the text human may change their perceptions about literary work, human may assume, critic and conclude, but the literary text is same. Readers have an authority to interpret the literary text based on their experience and imagination as their creativity.

According to Rene Wellek and Austin Warren in *Theory of Literature*, the natural and sensible starting-point for studying a literary work is based on the interpretation and analysis that directly toward the work (139), they not only laid the basic notion that any literary research should begin with the understanding and learning of its own matter, but also gave power to the elements within the work itself.

Tyson has mentioned that formal elements of new criticism are elements forming the literary text. Those elements include images, symbols, metaphors, rhyme, meter, point of view, setting, characterization and plot (138). The ways knowing the evidence of author's intention or give reader's interpretation is by reads the text and understands all the evidence provided by the language of the text: its images, symbols, metaphors, rhyme, meter, point of view, setting, plot, and characterization.

From new critical perspective, a reader begins the journey of discovering a text's correct interpretation by reading a literary work and its relationship to the text. Since new criticism relates with characterization, this research is focus on the character development which can be noticed from several ways: showing character's appearance, displaying character's action, revealing character's thought, letting the character speak and knowing the character from other's reaction toward the character base on the text (138). From Tyson starting point, the writer decides to explore the thesis analysis by applying new criticism theory which is focused on the character and characterization.

### **2.2.1 Character**

Character has important role in a story, besides as a means of story that makes the story alive, character also represents a person becomes something interested in the story. According to Bennett and Royle, characters are the life of literature. They are the objects of our curiosity and fascination, affection and dislike, admiration and criticism (60). It means

characters are the technique that an author uses to reveal the personality and characteristic of a person in a story.

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 (Bennet and Royle 60). Character attracts the attention of audiences by making the role of character in a story is simply a copy of a person in a real life through action, speech, description, and commentary, authors portray character that are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate.

According to Kennedy and Gioia, there are some types of characters. They are flat, round, major, minor, protagonist, and antagonist (78). While Madden states that when 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 own lives, and seem to represent “types” more than real personalities, they are called flat or stock characters (66). They are especially convenient for writers of commercial fiction: they require little detailed portraiture, for we already know them well. Although stock characters tend to have single dominant virtues and vices, characters in the finest contemporary short stories tend to have many facets, like people we meet (Kennedy and Gioia 77). Sometimes we know even judge the characters that they are good or bad.

Abrams says, 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 real life, and like real persons, is capable of surprising us (33).

“Round characterization, like “dynamic,” requires space and emphasis; is obviously usable for characters focal for point of view or interest; hence is ordinarily combined with “flat” treatment of background figures the “chorus”. (Warren and Wellek 227).

It means that a round character has attitude and personality in complex. It is more complex than flat character. Kennedy and Gioia states that flat characters tend to stay the same throughout a story, but round characters often change (78). So, a flat character is known the character has his or her virtues and vices from the start the story tell about than a round character.

Moreover DiYanni, the major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict. Supporting the major character are one or more secondary or minor characters whose function is partly to illuminate the major characters. Minor characters are often static or unchanging: they remain the same from the beginning of a work to the end (55). Madden says, when we find a character or characters who seem to be a major force in opposition to the protagonist, that character or characters is called the antagonist (66). So, there are some types of characters, namely: flat, round, major, minor, protagonist, and antagonist character.

By studying character in a novel, someone can acquire the knowledge about character types of human being since character is representation of human life. Character becomes a prominent thing in this study since it focuses on the main characters named Princess in *Sleeping Beauty* short story and Aurora or Briar Rose in *Sleeping Beauty* film.

### 2.2.2 Characterization

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 (Muller 84). It primarily explains about the real character in the story that has same aspect in real life. 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 (Bennet and Royle 63).

Characterization is an essential component in writing a good fiction because characterization has ability to characterize the people of one's imagination successfully (Holman,75). Thus, character is not enough to build a story. It must be clear how the author imagine the character in order to be more alive in a story. So characterization is how character described in the story.

Holman said that characterization can be seen in the explicit presentation by the author through direct expression. It can be seen in the presentation of the character's action or inside of the character itself (75). The characterization can be seen through the physical appearance, the dialog that character said, the action that they did, and also from their thought and feelings.

Characterization is the process by which the writer reveals the personality of a character. For examples, beautiful, obedient, smart, etc. Characterization is revealed through direct characterization and indirect characterization. Direct characterization tells the audience what the personality of the character is, for example; "He is handsome". Indirect characterization shows things that reveal the personality of a character. There are five different methods of indirect characterization;

- 1) Speech - What does the character say? How does the character speak?;
- 2) Thoughts - What is revealed through the character's private thoughts and feelings?;
- 3) Effect on - What is revealed through the character's others (others effect on other people? How do other feel about the characters feel or behave in reaction to the character?;
- 4) Actions - What does the character do? How does the character behave?;
- 5) Looks - What does the character look like? How does the character dress? (Holman 76).

Characterization is important because it is a part of making story. In order to make the reader interested in the character, they need to seem real. The author achieves it by depicting them as real human. A good characterization gives readers a strong sense of character's personality and complexities. It makes

character alive and believable. This study will explore the thesis analysis by applying new criticism theory which is focused on the character and characterization. It will be focused to analyze the main character description in *Sleeping Beauty*'s short story and film.

### 2.3 Previous Studies

This study refers to previous studies related to the topic. The first related study is a graduating paper entitled "*Main Character Alteration of Maleficent from Sleeping Beauty into Maleficent Movie*" written by Nur Halidasia, 2016, Alauddin State Islamic University of Makassar. This study focuses on the main character alteration from *Sleeping Beauty* film (1959) into *Maleficent* movie (2014). The study is a qualitative method by Vladimir Propp's narrative analysis to determine the position of the main character. The result is motivations changed that *Maleficent* may become a villain-heroine, but Disney is only willing to stretch the boundaries of *Sleeping Beauty* so far. *Maleficent* tries to common ideology and fit the same positive frame into the original story as what postmodernism purposed.

The second related study is a journal paper entitled "*Sleeping Beauty or Rebellious Antagonist –Passive and Active Stereotypes in Fantasy and Fairytales*" written by Emma Norlin, 2009, Lulea University of Technology. In this study, Emma discovered that the passive themes, in a way, are more obvious. Eventhough all themes, e.g. sleep, appear on different levels, it is still easier to see that the sleep is a sign of passivity, than to definitively state that the fear

characters have of powerful women. This makes it difficult to determine whether or not a fictional character exist within the bounds of a certain stereotype. As with everything, it is easier to state that a character may portray certain traits of a stereotype, and to conclude that stereotype exist, for better or for worst.

The similarity between this study and those previous studies is about the analysis of the main character. However, what makes this research different is that this research also analyzes about differences of main character description in *Sleeping Beauty*'s short story and film, while the previous researchers just analyzed *Sleeping Beauty* in a film, not in a short story.

