CHAPTER 2

REVIEW OF RELATED LITERATURE

This study is about an analysis of characterization one of the characters in *Cat on a Hot Tin Roof* and the causes of Brick being alcoholic. Therefore, in this chapter, this study will provide theories of literature for her analysis. The theories will be given are theories of character, they are the new criticism, the definition of literary character, character as an element of literature and the characterization. Besides that, this study gives the theory that is related to the causes of Brick being alcoholic in this drama, such as the psychology analysis by Sigmund Freud. Those theories are explained as follows:

2.1 New Criticism Theory

This term, set current by the publication of John Crowe Ransom's *The New Criticism* in 1941, came to be applied to a theory and practice that was prominent in American literary criticism until late in the 1960s (Abrams, 180). New criticism is clearly characterized in premise and practiced: it is not concerned with context-historical, biographical, intellectual, and so on; it is not interested in fallacies of intention or affect ; it is concerned solely with the text in itself, with its language and its organization; it does not seek the text meaning, but how it speaks itself. (Selden, Widdowson, and Brooker, 19). This statement above, it is clearly that new criticisms

do not concern with context historical, biographical and so on, but it is concern with the text itself, with its language and its organization.

The principles of the New Criticism are basically verbal. That is, literature is conceived to be a special kind of language whose attributes are defined by systematic opposition to the language of science and of practical and logical discourse, and the explicative procedure is to analyze the meanings and interactions of words, figures of speech, and symbols (Abrams, 181).

The essential components of any work of literature, whether lyric, narrative, or dramatic, are conceived to be words, images, and symbols rather than character, thought, and plot (Abrams, 181). As has been noted that new criticism focuses principally on poetry, but two essays by Mark Schorer; Technique as Discovery, and Fiction and the Analogical Matrix, mark the attempt to deploy new critical Practice in relation to prose fiction (Selden, Widdowson, and brooker 21). From this quotation above, it is clearly that new criticism is not only focuses on poetry but also prose fiction. In order to discuss the characterization of Brick in *Cat on a Hot Tin Roof*, the writer will use new criticism theory to discuss the character and characterization of Brick. The following explanations of character and characterization are stated below:

2.1.1 Character

2.1.1.1. The Definition of Literary Character

In fiction, character is very important. By presenting the characters in the literary work, the author will help the reader to understand and interpret the story.

Character is a complicated term that includes the idea of moral and constitution of human personality, the presence of moral uprightness and the simpler notion of the presence of the creatures in art that seem to be human beings one short and author (Holman &Harmon, 81). It can be said that character is an element that created by the author to describe the human being with some of the human condition in the environment.

Character in literature generally, and in fiction specifically, is an extended verbal representation of human being, the inner self that determines thought, speech, and behavior (Roberts & Jacobs, 134).

2.1.1.2. Character as an Element of Literature

Character is one of important part in the fiction. Through the character, the reader can understand about the story. There are some definitions about character; one of them is a character presumably an imagined person who inhabits a story, although that simple definition may admit to a few exceptions (Kennedy, 81). The first element of literature that makes a literary work such as novel, short story and drama to be real is character.

Character is the foundation in the fiction. Character as an element of literature has same function in the fiction, but the character in fiction should be natural because the readers tend to expect that the characters in the fiction reliable and same like a real life.

In fiction, there are many kinds of character. The character classified as a flat character and round character. A flat character has only one outstanding trait or feature, or at most a few of distinguish marks […] flat characters tends to stay the same throughout a story (Kennedy & Gioia, 82). As contrasted with a flat character, a round character is more personality. A round character, however, present us with more facets – that is, their authors portray them in greater depth and in more generous detail […] round character often change – learn or become enlightened, grow or deteriorate (Kennedy & Gioia, 82).

Based on the statement, character can be distinguished into two; they are flat character and round character. Flat character is generally more simple and usually only has one trait, such as lazy man or woman, arrogant, or others. On other hand, round character is more complex personality and even many traits in the fiction. Round character are usually the major figures in a story. They have many realistic traits and are relatively fully developed by the author (Roberts & Jacobs, 135)

2.2. Characterization

The creation of images of these imaginary persons so credible that they exist for the reader as real within the limits of the function is called characterization (Holman, 91). It can be said that characterization can also be explained as a creation of an author to reveal the personality and character of the fiction. The author tells the

readers how the character looks like. Each character in the literary work has their own personal characteristic that differs with other.

In the characterization, there are three fundamental methods of characterization in fiction: 1. the explicit presentation by the author of the character through direct exposition, either in an introduction block or more often piece meal 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 reduce the attributes of the actor from the actions, 3. the representation from within a character, without comment on the character by the author, of the impact and emotions on the character's inners self, with the expectations that the reader will come to clear understanding of the attributes of the character (Holman, 91).

Another method from M.H. Abrams in *A glossary of literary terms* divided the techniques or method into two categories of characterization, the telling and showing. In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters (Abrams, 34). It can be said that telling method is the technique in the author describes about how the characters looks like, beautiful, handsome, his or her attitude, selfish, ambitions, alcoholics. For example, if the author wants to tell the readers that the character by the name Brick as a bad person, the author write 'Brick is a bad person' as a part of the drama's descriptions.

Another method of characterization by Abrams is 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 (Abrams, 33). In this method, the author not only presents the external speech and action, but also the internal for example character's inner thoughts, feeling, and responsiveness to events.

In other hand, Pooley says that characterization, the method an author uses to acquaint the reader with his character. Author may use any or all of four different methods of characterization (Pooley, 538)

First, an author may describe the character's physical traits and personality. It means that in the physical traits, an author shows the physical of character in the literary work. For example, beautiful, handsome, long hair, short, tall, etc.

Second, an author may show the character's speech and behavior. In this method, an author shows character through his or her speech, for example, the character maybe has a loud speech. An author also shows the character through his or her behavior.

Third, an author may give the opinions and reactions of other characters toward this individual. In this method, an author shows the characterization through the opinions of other characters.

The last, an author may show the character's thoughts and feelings. In this method, an author shows the character through his or her thoughts and feelings.

After having a look at those methods of characterization, this study will take some part of it in discussing the character. It will describe all parts of the basic characteristics one of the characters being discussed.

2.3. Psychoanalysis

Psychoanalysis started as a simple theory. Each of us has a conscious and an unconscious mind. The unconscious is the repository of memories, emotions, and thoughts, many of them illogical that affect our behavior even though we cannot talk about them. Traumatic experiences force thoughts and emotions into the unconscious (Kalat, 532). The goal of psychoanalysis is to bring those memories to consciousness (Kalat, 532). Modern psychological emphasizes and helps people to look for the personal identity and personality problem solving (Abrams, 156). Personality is one of aspect in psychology analytic which is needed to build a theory to interpret the behavior as human being. A theory begins the psychology personality developed by Sigmund Freud. Freud, of course, was fortunate that his name did not become indelibly tied to cocaine. Instead, his name has become associated with psychoanalysis, the most famous of all personality theories (Jess Feist, 17).

2.3.1. Personality

Personality is the dynamic and organized set of characteristics processed by a person that uniquely influences his or her cognitions, motivation, and behavior in

various situations (Rickman, 4). Another definition of personality given by Mischell as quoted in *Introduction to Psychology*, Personality usually refers to the distinctive patterns of behavior (including thoughts and emotions) that emphasize each individual's adaptation to the situation of his or her life (Morgan, 512).

One of the most influential theoretical systems about personality is the psychoanalytic theory by Sigmund Freud. Freud's psychoanalytic theory of personality argues that human behavior was the result of the interaction of three component parts of the mind: the id, the ego, and the super ego. His structural theory placed great importance on the role of unconscious psychological conflict in shaping behavior and personality (article Boundless psychological).

Personality and completely unconscious is the psychical region called the **id**. The **id** is the only component of personality that is present from birth. Id is the oldest in terms of personality, the first personality of the system, present at birth (perhaps even before birth), genetically inherited directly related to human biological impulses and is a source of human energy reserves, so it is said also by Freud as a bridge between biological and psychological aspects of human (Hartono, 3). The id has no contact with reality, yet it strives constantly to reduce tension by satisfying basic desires. It is located in unconscious mind which makes up the reservoir of pulsi and the source energy of psyche (Minderop 21). Freud said that the function of the id fulfills the primordial or initial principle of life is called pleasure principle. Because its sole function is to seek pleasure, we say that the id serves the pleasure principle

(Jeiss Feist, 27). The pleasure principle maintains that people always strive to maximize pleasure and minimize pain (Rickman, 40). The id is devoted solely to the gratification of prohibited desires of all kinds—desire for power, for sex, for amusement, for food—without an eye to consequences (Tyson 25). Based on this statement, the pleasure principle maintains that every person always to do anything to get their pleasure and avoid pain. For example, hunger or thirst should result in immediate efforts to eat or drink. The id is very important early in life, because it ensures that the baby's needs are met. If the baby is hungry or thirsty, he or she would cry until the id fulfilled. To survive, a baby should be able to discern what is fantasy and what is reality, then the system develops a second personality that is ego (Hartono, 4).

The **ego** is the only region of the mind in contact with reality. It grows out of the id during infancy and becomes a person's sole source of communication with the external world. It is governed by the reality principle, which it tries to substitute for the pleasure principle of the id (Jess Feist, 29). The ego is differentiated from the id. The ego is located between conscious and unconscious mind which functions as the mediator which reconciles the demand of pulsi and the prohibition of superego (Minderop 21). Ego works on the principle of reality, which is trying to satisfy the desires of the id in a manner that is realistic and socially appropriate. The ego is a facet of personality that should be subject to the id, and should seek the reality of what it takes id as satisfying the needs. It means that according to ego's direction, people who are thirsty will think that the unpleasant thing that they feel because of

thirsty is only solved by drinking. The ego, in Freud's view, is the organized aspect of the id, formed to provide realistic direction for the person's id impulses. It comes into existence because the needs of the person require appropriate transactions with the environment if they are to be satisfied (Rickman, 40). The ego, therefore, develops partially to carry out the aims of the id.

Superego, the superego is the construct Freud used to describe the individual's internalization of societal values. These values are instilled in the person primarily by parents, who teach which behaviors are appropriate or inappropriate in given situations. The superego thus represents a set of learned ideals (Rickman, 40). Super ego is controlled by moralistic and idealistic principle. In Freudian psychology, the superego, or above-I, represents the moral and ideal aspects of personality and is guided by the moralistic and idealistic principles as opposed to the pleasure principle of the id and the realistic principle of the ego (Jess Feist, 30). It can be said that superego always guides the individual to obey the rule and have a good moral.

According to Freud, superego has two main functions, both based on built in reinforcement processes:

1. To reward individuals for acceptable moral behavior.
2. To punish actions those are not socially sanctioned by creating guilt.

The superego opposes the expression of unacceptable impulses rather than merely postponing them as does the ego (Bernard, 16). By the explanation above, it can be conclude that the id make us behave as a devils, the superego make us to be an angle, and the ego make us behave as human who has a good and bad behavior.

2.4. Review of Related Studies

There is researcher on William Tennessee's *Cat on a Hot Tin Roof* entitled *Margaret's Obsession in Tennessee Williams ' Cat on A Hot Tin Roof* by Mujad Didien Afandy, a student of English Department in UNTAG '45 Surabaya. His thesis describes about the obsession of Margaret who wants to get rich. The writer focuses his study on the character of Margaret based on the reason that Margaret's life is full of complicated problems which she has to solve. She has to make some efforts to overcome some difficulties which are caused by her own obsession.

The similarity of the thesis with this study is the same object, *Cat on a Hot Tin Roof* by Tennessee Williams. But, the difference is the previous study analyze about Margaret's obsession to marriage with Brick to get rich. This study will discuss about the characterization and Brick's alcoholic.