Chapter II

LITERARY REVIEW

This chapter writer will discuss about literary theory that is used to analyze the novel. The writer use new criticism to analyze character and characterized, especially to analyze main character. Furthermore writer also uses Psychological criticism to support his analysis and to know about psychology of main character.

1.1 New Criticism

Formalism, sometimes called New Criticism (even though it has been around a long time), involves the careful analysis of a literary text's craft. Ignoring any historical context, any biographical information about an author, any philosophical or psychological issues, or even any of a text's political or moral messages. The formalist strategy for answering that question is a careful scanning of the text, a detailed analysis often called close reading. In close reading, one examines a piece of literature closely, seeking to understand its structure, looking for patterns that shape the work and connect its parts to the whole, and searching for uses of language that contribute to the effect. (Gillespie 2010:172).

New Critics tend to believe that a best interpretation of each text can be discovered. In other words, there is generally a single "right" way to interpret each text. But this reading must reflect the text and be supported with evidence from the text and only the text—nothing off the page. These formalist moves have many benefits for young readers. Most important, formalism encourages close,

attentive reading. This kind of rigorous analysis can sharpen readers' critical reading and thinking skills. (Gillespie 2010:173).

This approaches focuses primarily on the text itself and tends to avoid outside influences such as historical and biographical information. Texts stand alone. Authors have ideas, they write to communicate those ideas, and good readers can uncover the meaning and the author's intention.

1.2 Character

Character in literature is an extended verbal representation of a human being, specifically the inner self that determines thought, speech, and behaviour. Through dialogue, action, and commentary, literature captures some of the interactions of character and circumstance. Literature makes these interactions interesting by portraying characters who are worth caring about, rooting for, and even loving, although there are also characters at whom you may laugh or whom you may dislike or even hate.

Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, so intense is our 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. Our memory of a particular novel or play often depends as much on our sense of a particular character as on the ingenuities of the

plot. Characters in books have even become part of our everyday language. (Andrew 2004:60)

In other definition according M. H. Abraham (1999:32) the character is the name of a literary *genre;* it is a short, and usually witty, sketch in prose of a distinctive type of person. Characters are the persons 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.

Simply, character is one of the important elements of fiction. Characters are elements which can be found in a movie plot and characters are inseparable, because plot is not simply a series of event happened that come out of character to delineate characters. In order word, when we know 'what happened to him or her' and 'how did it work out for them', so we should find out the action of the character in a sequence of events. Before we talk about character itself we should know the meaning of characters itself. Someone who appears in a work is called character. There are usually two types of characters: the flat and round. Flat (simple) characters are static characters who do not change from the beginning to the end of the play.

1.3. Kinds of Character.

Flat character is less the representation of human personality than embodiment of single attitude or single attitude or obsession in a character. Foster calls this kind of character flat because we see only one side of him. The simple character can perform many important function in the work of fiction. Simple character in minor role in serious fiction, but will a major part in interior fiction.

Round (complex) characters, in contrast to the flat characters, are dynamic and they grow and develop with the play. Everything about them is revealed in the play. They are usually the main characters of the play. Analyzing a character is more difficult that a analyzing a plot, because character is more complex, variable, and ambiguous. In studying a character, beginning by determining the character standing traits. The complex or around character is higher bind of achievement than the simple complexity of character tend to produce life likeness in the world of fiction. The complex character is in many ways difficult than the simple. There are two kinds of characters.

Someone who is characterized by one or two traits. "Flat" and "round" were terms first proposed by E.M. Forster in his *Aspects of the Novel* and they are often misapplied by modern critics. Flat is especially corrupted when used as a synonym for cardboard; in Forster's usage, flat is not a derogatory term. Rather, it describes a character who can be summed up in a sentence.

A **flat character** (also called a **type,** or "two-dimensional"), Forster says, is builtaround "a single idea or quality" and is presented without muchm individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence (Glossary 1999:33).

So it can say a flat character is a character with a very simple personality, often called "one or two dimensional" characters. They are not necessarily unimportant thought. The writer does not provide enough information for us to understanding them.

And the other one, a **round character** is complex in temperament and motivation and is represented with subtle particularity; such a character therefore is asdifficult to describe with any adequacy as a person in real life, and like realpersons, is capable of surprising us (Glossary 1999:33).

In other word, a round character is a character that is very detailed and the reader can able to see and visualize all side of this character. Round character usually protagonist and antagonist but exceptions do occur. In conclusion if you can list a lot of things about who they are (character in the novel), their personality and their motivations, then most likely you have a round character. If you hardly know anything about them, or only one or two things stand out about them they are flat character.

1.4. Characterization

Characterization is a means by which writers present and reveal characters – by directdescription, by showing the character in action, or by the presentation of other characters who help to define each other.

According to (Robert 2013:55) how to author to disclose character in literature

1. *Action by character reveals their nature.* What character do is our best clue to understanding what they are.

2. *The author's descriptions, both personal and environmental, tell us about character.* Appearance and environmental reveal much about character's social and economic status and they also tell us about character trait.

3. *What character say-dramatic statement and thought-reveal what they are like.* Although the speeches most character are functional-essential to keep the action moving along-they provide material from which you may draw conclusions.

4. *We learn characters from what other say about them.* By studying what character say about each other, you can often enhance your understanding of character being discussed.

5. *The author, speaking as storyteller or an observer, may tell us about characters.* What the author, speaking as a work's authorial voice, says about a character is usually accurate and the authorial voice can be accepted factually.

As Robert says, we can analyze characterization of character. Remember that you must use your own knowledge and experience to make judgments about the qualities of the characters being revealed.

A broad distinction is frequently made between alternative methods for **characterizing** (i.e., establishing the distinctive characters of) the persons in a narrative: showing and telling. 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 (Abraham 1999:33)

There are some methods to characterize a character. According Holman (1978:91)

1. The explicit presentation by the author of the character through direct exposition, either in an introductory 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 deduce the attributes of the actor from the action.
3. The representation from within a character, without comment on the character by the author, of the impact of actions and emotion upon his inner self, with the expectation that the reader will come to a clear understanding of the attributes of the character

It is very useful methods because in realty we can analyze character someone by look at his behavior, speech, and appearance. But different with in literary work, we must imagine the character because the characteristic explain by narration.

1.5. Theories of Personality

An "educated guess" about important aspects of human behavior, which maybe based on clinical observation or empirical research (or both). Important and relatively stable characteristics within a person that accountfor consistent patterns of behavior. Aspects of personality may beobservable or unobservable, and conscious or unconscious. (Robert B 2003:5)

According statement above, Personality is a comprehensive construct, and motivation is a fundamental aspect of behavior. Therefore, theories of personality are in largepart theories of motivation, and must (directly or indirectly) make crucial assumptions about the basic nature of human beings.

Freud originally defined the structure of personality in terms of the unconscious, preconscious, and conscious (the *topographic* model). However, he found that this straightforward approach left much to be desired. According to Freud as quoted in Robert B (2003:18) to overcome such difficulties, Freud developed a revised theory (the *structural* model) that describes personality in terms of three constructs: the **id**, the **ego**, and the **superego.**

These concepts, and their relationship to the topographic model, are refers to the "perceptual-conscious," which is the outermost layer of consciousness. Freud emphasizes that the id, ego, and superego are not separate compartments within the mind. They blend together, like sections of a telescope or colors in a

painting. For purposes of discussion, however, it is necessary to treat these interrelated constructs one at a time.

Freud said that the mind could be divided into three abstract categories. These are the **id,** the **ego,** and the **superego.** Although these are known as *structures*, do not take the term literally. Freud did not mean that these are physical parts of our bodies or our brains. He coined these terms and proposed this division of the mind as abstract ideas meant to help us understand how personality develops and works, and how mental illnesses can develop.

1. *The id:* Latin for the term "it," this division of the mind includes our basic instincts, inborn dispositions, and animalistic urges. Freud said that the id is totally unconscious, that we are unaware of its workings. The id is not rational; it imagines, dreams, and invents things to get us what we want. Freud said that the id operates according to the **pleasure principle**—it aims toward pleasurable things and away from painful things. The id aims to satisfy our biological urges and drives. It includes feelings of hunger, thirst, sex, and other natural body desires aimed at deriving pleasure.

2. *The ego:* Greek and Latin for "I," this personality structure begins developing in childhood and can be interpreted as the "self." The ego is partly conscious and partly unconscious. The ego operates according to the **reality principle;** that is, it attempts to help the id get what it wants by judging the difference between real and imaginary. If a person is hungry, the id might begin to imagine food and even dream about food.

(The id is not rational.) The ego, however, will try to determine how to get some real food. The ego helps a person satisfy needs through reality.

3. *The superego:* This term means "above the ego," and includes the moral ideas that a person learns within the family and society. The superego gives people feelings of pride when they do something correct (the **ego ideal**) and feelings of guilt when they do something they consider to be morally wrong (the **conscience**). The superego, like the ego, is partly conscious and partly unconscious. The superego is a child's moral barometer, and it creates feelings of pride and guilt according to the beliefs that have been learned within the family and the culture.

2.6. New Historicism

Owing to the intricate and ambivalent relationship between text and context, there has been a long-running debate about the disciplinary boundary between history and fiction. New Historicism has become a literary term closely associated with Greenblatt, who is generally regarded as the guru of New Historicism and, as a predictable result of his sudden prominence, the focus of much criticism. By breaching disciplinary boundaries between the text and history, and between fiction and reality, New Historicism, eventually and inevitably, has now come to terms with the decision to set up its priority in a place between textualism and contextualism.

In "Introduction: New World Encounters," that the "attempt to reduce the distance between the self and the other by 'direct substitution' is one of the enduring principles of the early European response to unfamiliar lands and

peoples, but it is set against the opposite response, the recognition of baffling and confounding otherness in the newly discovered lands and peoples" (Greenblatt 1993: xi). The land, people, culture of the Other, in fact, play an ambiguous role in Greenblatt's New Historicism. It seems, on the one hand, less significant than the Self in his analysis; but it has, on the other hand, an absolutely essential role in the program of renewing the marvelous at the heart of the resonance.

new historicists attend primarily to the historical and cultural conditions of its production, its meanings, its effects, and also of its later critical interpretations and evaluations (Abraham 1999:183). Louis Montrose described the new historicism as "a reciprocal concern with the historicity of texts and the textuality of history." That is, history is conceived not to be a set of fixed, objective facts but, like the literature with which it interacts, a text which itself needs to be interpreted.

So the New Historicists aim to do two things; first, they want to study how work of literature reflect its historical and sociocultural context, that why we will often find dust covered New Historicists digging in ancient archives to get background. Second, to understand how a literary work comment on and relates to its context, so the archive hunt won't just reveal that thing. But also what is was like to live in that year, and what people thought and felt at that starriest of historical moment.

2.7. Related Study

The Analysis of Plot in Sir Arthur Conan Doyle's Novel Sherlock Holmes:

***The Hound of the Baskervilles.* By Wahyuda Pratama**

This paper entitled "The Analysis of Plot in Sir Arthur Conan Doyle's Novel Sherlock Holmes: The Hound of the Baskervilles" is about the plot element in a literary work consist of exposition, rising action, climax, falling action, and the resolution. *The Hound of the Baskervilles* is the third novel by Sir Arthur Conan Doyle. It is a fiction which tells about Holmes and his partner Dr. Watson as the detectives. The story is how Holmes and Watson solve the mystery of the hound that killed the Baskerville heirs. They protect Sir Henry Baskerville from hound attack and arrest the suspect behind the case. This paper uses step by step method. Reading until finish the main source data that is *The Hound of the Baskervilles,* then interpret and analyze the plot element in the novel so that can conclude the relevant text to make this paper. This paper describes how each plot elements in a literary is related, because without the absence of interconnections, it would not perhaps a work of literature will be crafted.

Between Whayuda's thesis And writer thesis both has similarity, both thesis analyze about the element of story. But need to know there are some differences between this thesis with Wahyuda's thesis, in Wahyuda's thesis he explains about the plot in *The Hound of the Baskervilles,* by Sir Arthur Conan Doyle. Wahyuda focus to how describes each plot elements in a literary is related, because without the absence of interconnections, it would not perhaps a work of literature will be crafted.

Difference with this thesis writer explains about the character and characterization of Sherlock Holmes based on The Adventure of Sherlock Holmes, however the story is difference but Sherlock Holmes is serial novel that mean although they have many stories but the character and characterization is not difference. Writer also describe about factors that Sherlock Holmes behavior is not has bad effect to people, in contrary Sherlock Holmes use his skills to help people solve their problems. That means that writer only focus to Sherlock Holmes characterization and his psychology condition.