CHAPTER 2

LITERARY REVIEW

2.1 Theoretical Framework

This chapter deals with the related literature and theories used by the thesis writer to support the analysis, furthermore another studies also will be used; such as the previous study that related to *Things Fall Apart*. Since the topic of this is a study of the main character's hatred of his father, the writer uses a theory of New Criticism (character and characterization). The theory of new criticism is used to understand the text and uses the language that has an effect to the discussion. The theory of character is used to analyze the character traits of Okonkwo in order to find out their relation to the cause of Okonkwo's hatred his father. And the theory of characterization is used to analyze the characterization of Okonkwo and his father in the novel.

2.1.1 New Criticism.

New Criticism, which dominated literary studies from the 1940s through the 1960s, has left a lasting imprint on the way we read and write about literature. Some of its most important concepts concerning the nature and importance of textual evidence—the use of concrete, specific examples from the text itself to validate our interpretations— have been incorporated into the way most literary critics today, regardless of their theoretical persuasion, support their readings of literature (Tison 135). "The text itself" became the battle cry of the New Critical effort to focus our attention on the literary work as the sole source of evidence for interpreting it. The life and times of the author and the spirit of the age in which he or she lived are certainly of interest to the literary historian, New Critics argued, but they do not provide the literary critic with information that can be used to analyze the text itself. In the first place, they pointed out, sure knowledge of the author's intended meaning is usually unavailable.

For New Criticism, a literary work is a timeless, autonomous (selfsufficient) verbal object. Readers and readings may change, but the literary text stays the same. Its meaning is as objective as its physical existence on the page, for it is constructed of words placed in a specific relationship to one another specific words placed in a specific order—and this one-of-a-kind relationship creates a complex of meaning that cannot be reproduced by any other combination of words (Tyson 139).

The importance of the formal elements of a literary text is a product of the nature of literary language, which, for New Criticism, is very different from scientific language and from everyday language. Scientific language, and a good deal of everyday language, depends on denotation, the one-to-one correspondence between words and the objects or ideas they represent. Scientific language doesn't draw attention to it, doesn't try to be beautiful or emotionally evocative. Its job is to point not to itself but to the physical world beyond it, which it attempts to describe and explain. Literary language, in contrast, depends on connotation: on the implication, association, suggestion, and evocation of meanings and of shades of meaning. (For example, while the word father denotes male parent, it connotes authority, protection, and responsibility.) In addition, literary language is expressive: it communicates tone, attitude, and feeling. While everyday language is often connotative and expressive, too, in general it is not deliberately or systematically so, for its chief purpose is practical. Everyday language wants to get things done. Literary language, however, organizes linguistic resources into a special arrangement, a complex unity, to create an aesthetic experience, a world of its own.Unlike scientific and everyday language, therefore, the form of literary language— the word choice and arrangement that create the aesthetic experience— is inseparable from its content, its meaning. Put more simply, how a literary text means is inseparable from what it means. For the form and meaning of a literary work, at least of a great literary work, develop together, like a complex living organism whose parts cannot be separated from the whole. And indeed, the work's organic unity—the working together of all the parts to make an inseparable whole—is the criterion by which New Critics judged the quality of a literary work. If a text has an organic unity, then all of its formal elements work together to establish its theme, or the meaning of the work as a whole. Through its organic unity, the text provides both the complexity that a literary work must have, if it is to adequately represent the complexity of human life, and the order that human beings, by nature, seek. For New Criticism, then, the explanation of literary meaning and the evaluation of literary greatness became one and the same act, for when New Critics explained a text's organic unity they were also establishing its claim to greatness. Let's take a closer look at each of the criteria of literary value embodied in organic unity: complexity and order.

For New Criticism, the complexity of a text is created by the multiple and often conflicting meanings woven through it. And these meanings are a product primarily of four kinds of linguistic devices: paradox, irony, ambiguity, and tension. Briefly, paradox is a statement that seems self-contradictory but represents the actual way things are. For example, it is a biblical paradox that you must lose your life in order to gain it. On the surface, that phrase seems selfcontradictory: how can you gain an object by losing it? However, the phrase means that by giving up one kind of life, the transitory life of the flesh, you gain another, more important kind of life: the eternal life of the soul. Many of life's spiritual and psychological realities are paradoxical in nature, New Critics observed, and paradox is thus responsible for much of the complexity of human experience and of the literature that portrays it.

Irony, in its simple form, means a statement or event undermined by the context in which it occurs. New Criticism, however, primarily valued irony in a broader sense of the term, to indicate a text's inclusion of varying perspectives on the same characters or events. Such a variety of possible viewpoints is considered a form of irony because the credibility of each viewpoint undermines to some extent the credibility of the others. The result is a complexity of meaning that mirrors the complexity of human experience and increases the text's believability. Thus the text's own internal irony, or awareness of multiple viewpoints, protects it from the external irony of the reader's disbelief.

Ambiguity occurs when a word, image, or event generates two or more different meanings. In scientific or everyday language, ambiguity is usually considered a flaw because it's equated with a lack of clarity and precision. In literary language, however, ambiguity is considered a source of richness, depth, and complexity that adds to the text's value. Finally, the complexity Ambiguity occurs when a word, image, or event generates two or more different meanings.

And the complexity of a literary text is created by its tension, which, broadly defined, means the linking together of opposites. In its simplest form, tension is created by the integration of the abstract and the concrete, of general ideas embodied in specific images. Tension is also created by the dynamic interplay among the text's opposing tendencies, that is, among its paradoxes, ironies, and ambiguities. Ideally, the text's opposing tendencies are held in equilibrium by working together to make a stable and coherent meaning. Therefore, all of the multiple and conflicting meanings produced by the text's paradoxes, ironies, ambiguities, and tensions must be resolved, or harmonized, by their shared contribution to the theme. The text's theme, or complete meaning, is not the same thing as its topic. Rather, the theme is what the text does with its topic. Thus, the theme is an interpretation of human experience, and if the text is a great one, the theme serves as a commentary on human values, human nature, or the human condition. In other words, great literary works have themes of universal human (moral and/or emotional) significance. They tell us something important about what it means to be human. We may not like or agree with the theme a story offers, but we can still see what that theme is and, most important

for New Criticism, we can judge whether or not that theme is established by the text's formal elements in a way that produces an organic unity.

Close reading, the scrupulous examination of the complex relationship between a text's formal elements and its theme, is how the text's organic unity was established by the New Critic. Because of New Criticism's belief that the literary text can be understood primarily by understanding its form (which is why you'll sometimes hear it referred to as a type of formalism), a clear understanding of the definitions of specific formal elements is important. In addition to the formal elements discussed above—the linguistic devices of paradox, irony, ambiguity, and tension— we should also take a moment to briefly define a few of the most frequently used kinds of figurative language: images, symbols, metaphors, and similes (Tyson 141)

Formalist, sometime 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 issues, or any biographical information about an author, any philosophical issues, or event any of a text's political or moral message, the formalist is simply interested in taking the text apart to see how it works as a piece of art. In literature, the focus of this detailed examination is to consider the way the components of language, a text' formal elements gives form and meaning to the completed literary text (Gillespie 172).

The strategy of new criticism in doing analysis is careful scanning of the text, a detailed analysis often called as *a 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 part to the whole, and searching of uses of language that contribute to the effect (Gillespie 172).

2.1.2 Character

Like the explanation above that the strategy of new criticism in doing analysis is careful scanning of the text. With a reading of the literary work we can get some benefit and lesson, one of the lesson that we will get are character because character is the element of the literary work. The first element that makes the story reliable and vivid is character. That is why peoples are always interested in discussing a character. It is because a character is human being. Everybody admits that a human is unique creature who has a very rich dimension to be discussed (Hude 01). Therefore, character becomes an interesting topic in literature.

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. Through dialogue, action, and commentary, author capture some of the interactions of character and circumstance. In fiction, the action, interactions, speeches and observations are all arranged to give details the reader need for conclusion about character (Robert and Jacobs 134)

As in life, characters in fiction also have character traits such as; a character may be lazy or ambitious, anxious or serene, aggressive or fearful, assertive or bashful, confident or self-doubting, adventurous or timid, noisy or quite, visionary or practical, reasonable or hot headed careful or careless, fair or partial, winner or losers and so on. Thus, the character in story is almost true to life. Therefore, a successful author recreates the actual life throughout that particular character itself which is able to make the reader to see a presentation of real life (Roberts and Jacobs 135).

According to Musfiroh, character is developed through three phases, namely, phase of knowledge, action and habit. The third phases are embedded in every people and it is realized in the form of behavior in every day. Knowledge is a phase that every people basically have an understanding or knowledge about something it is good or bad. Action is a form of knowledge from an understanding that he has. And the person's character is not enough just shown through the perception of their knowledge but also in realization in their daily life or habit. Habit is a tendency to behave in a certain way or doing something that particularly regular and repetitive in the long term (Wardoyo 80)

There are so many kinds of characterization such as static and dynamic or developmental characterization. Static characterization usually overlaps "flat" characterization presents a single trait, seen as the dominant or socially most obvious trait (Wellek and Warren 227). Usually the static character stays at the same from the beginning to the end. The static character drives major character to airport (Roberts and Jacobs 136). As in *Things Fall Apart*, Onuka, Okonkwo's father is the example of static character besides another. His appearance is to reveal Okonkwo's character traits to the readers. Onuka's character is also distinguishes Okonkwo's character from him.

Meanwhile, "round" characterization is the same as dynamic requires space and emphasize; is obviously useable characters focal for point of view, or interest (Wellek and Warren 227). Round characters are complex and many sided, he is modified by the action. Through which he possess and one the objectives work in which he appears is to reveal the consequences of these actions upon him (Perrine 68). Based on the definition above, Okonkwo is considered as a round character who has many character traits such as ambitious, fearful, hotheaded, noisy and etc. his appearance also is to reveal the consequences of the actions upon him. There are so many kinds of characterization such as static and dynamic or developmental characterization. Static characterization usually overlaps "flat" characterization presents a single trait, seen as the dominant or socially most obvious trait (Wellek and Warren 227). Usually the static character stays at the same from the beginning to the end. The static character drives major character to airport (Roberts and Jacobs 136).

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2.1.3 Characterization

In order to build a full and clear of the character becomes more alive in a play, the author uses characterization. Characterization is the creation of images of imaginary persons that is so credible, that they exist for the reader as lifelike (Holman 81). Without characterization there is no plot and setting can develop the genuine inherent of a reader to whom and why it happen. So, one of the principle functions of characterization is to encourage the reader's empathy and sympathy so that he will experience of the fictional world for himself (Dientrich and Sundell, 75).

Moreover, there are four fundamental methods in getting information about the characters. The first is through the character speeches and thought. Here, the author gives the reader an insight through what the character says, because whenever he gives his opinion, he is giving some clues about his character. The second is through what the character does, it means by seeing the character's action, we can get information about the quality of their personality. The third is through what other characters think or say about him. The last is by evaluating what the author says about character, speaking as storyteller or observer (Roberts and Jacobs 138). Moreover, there are four fundamental methods in getting information about the characters. The first is through the character speeches and thought. Here, the author gives the reader an insight through what the character says, because whenever he gives his opinion, he is giving some clues about his character. The second is through what the character does, it means by seeing the character's action, we can get information about the quality of their personality. The third is through what other characters think or say about him. The last is by evaluating what the author says about character, speaking as storyteller or observer (Roberts and Jacobs 138).

Later, the writer will use the theory above to find the factors that make Okonkwo hatred his father. The writer will analyze Okonkwo's hatred as well as it gives influence upon him to his life. Besides, the writer will observe the truth about the theory of emotional intelligence.

2.2 Related Studies

Previously, Hartatik, an undergraduate student of IAIN Sunan Ampel Surabaya has also studied about *Things Fall Apart* by Chinua Achebe in her thesis she basically discussed about Okonkwo's tragic life. Through this thesis she tried to find out the external factors that lead Okonkwo into tragic life and she also find out the internal factors that lead Okonkwo into tragic life. This thesis also tried to know Okonkwo's foreshadowing downfall.

Meanwhile, in doing analysis she applied the theories of characterization and survival techniques as a tool for doing analysis. Since the study is about human suffering, therefore, she also used the tragedy theory. Through the analysis, she concludes what happened to the main character, Okonkwo. His character traits enable him to reach his ambitions and stay on the top position in his clan then she also shows the factor causes the make the main character into tragic life.

Another research of *Things Fall Apart* is conducted by Christina Wiebowo, the student from Petra's University Surabaya. It is written in 2001 under the title *A Study of the British Influence to the Igbo People and their Reaction*.

The previous study has focused on the Igbo cultural changes happened as a result of the British arrival, through this thesis she tries to find out how the cultural of the Igbo people which is very complex and beautiful has to disappear, and also finds out the ways used by the British to influence the Igbo people. The thesis writer uses theory of characterization and survival techniques as a tool for doing analysis. Since the study is about a culture of society, therefore, she also used the Sociological theory.

Through the analysis, she concludes that the ways used by the British are through the religious belief and practices, the social system and values, and also the government system.

The similarity with the previous study and this research is the subject matter which is analyzed. That is *Things Fall Apart* novel by Chinua Achebe. One of them and the writer have the same purpose. She is analyzed about the characters which applied in the novel.

The difference between this research and previous research is in the object analysis. The previous study used comparison of the characters in the different work, and she is discussed about the Okonkwo's tragic life, but here the writer analysis about the two character and the writer uses theory of characterization and Emotional intelligence to know how the hatred influence the character. And the second previous study is very difference with this research, why the researcher include the study here is because the novel of *Tings Fall Apart* is novel that familiar so there are many researcher are uses this novel in their study but all of the study is difference with this research because the writer has checked in the campus and internet.