

CHAPTER II

LITERATURE REVIEW

2.1. Theoretical Framework

In order to analyze a literature, absolutely we need a theory. A theory must be more than a hypothesis, it cannot be obvious, it involves complex relations of a systematic kind among a number of factors, and it is not easily confirmed or disproved. If we bear these factors in mind, it becomes easier to understand what goes by the name of theory. Theory in literary studies is not an account of the nature of literature or methods for its study, it is a body of thinking and writing whose limits are exceedingly hard to define (Culler 3). Theory of literature is a tool to analyze and literature itself is an object to be analyzed. There are so many things that can be analyzed in literary work. One of the things is the reason why the author makes a work.

The element outside of the literary works is an interesting thing to analyze. The writer is interested to use new historicism theory to analyze the object chosen. Based on Wellek and Warren, nobody can deny that much light has been thrown on literature by a proper knowledge of the conditions under which it has been produced. All history, all environmental factors, can be argued to shape a work of art (Wellek and Warren 65).

This study would apply the theory of New Historicism by Stephen Greenblatt. A simple meaning of New Historicism is that it is a way of interpreting based on parallel reading of literary and non literary texts, usually of

the same historical period. It refuses, or at least ostensibly, to privilege the literary text, instead of a literary foreground and a historical background. Hence, both literary and non literary texts are given equal weight and constantly inform or interrogate each other (Barry 172).

The words in every short story of *Dubliners* which have relation with Irish is a purpose of this research because it is interesting, and the writer will uses New Historicism theory to find the background and foreground of *Dubliners*. This research aims to interpreting the representation of Dublin in *Dubliners* by reading the other sources parallel which contain to answer the statement of the problem.

2.1.1. New Historicism

For most traditional historians, history is a series of events that have a linear, causal relationship: event A caused event B, event B caused event C, and so on. Furthermore, they believe human are perfectly capable, through objective analysis, of uncovering the facts about historical events, and those facts can sometimes reveal the spirit of the age, that is, the world view held by the culture to which those facts refer (Tyson 282). Traditional historians generally believe that history is progressive, that the human species is improving over the course of time, advancing in its moral, cultural, and technological accomplishments (283). New historicists, in contrast, do not believe human have clear access to any but the most basic facts of history, for new historicists, strictly a matter of interpretation, not fact. Even when traditional historians believe they are sticking to the facts, the way they contextualize those facts determines what story those

facts will tell (283). From this perspective, there is no such thing as a presentation of facts, there is only interpretation. For new historicists, history cannot be understood simply as a linear progression of events, because history is not a continuance event which relate with the previous event (283). Therefore, new historicism theory is a good way to analyze the literary work in historical way.

New historicism is a mode of critical interpretation which privileges power relations as the most important context for texts of all kinds (Brannigan 6). The new historicist critics were, for the most part, intent on using literary texts as equal sources with other texts in the attempt to describe and examine the linguistic, cultural, social, and political fabric of the past in greater detail (12). It means that reading parallel literary text and non literary text is a way in new historicism theory. The non literary text can be cultural, social, or political text which have related with the literary work. It can be useful to analyze the literary work, mainly reading parallel the non literary text which have similarity period with literary text.

This theory practiced by Stephen Grenblatt in his introduction to *Renaissance Self-Fashioning* in 1982. Stephen Grenblatt treats literary texts as symbolic formations which differ in no respect ultimately from other symbolic formations, including historical events and trends. He treat history not as background context, as one possible frame of reference which might help make the literary text meaningful, but instead he treat history as they very subject and form in which literature is enmeshed. He read literature with all other sources and textual forms in order to read history in the foreground (60). Based on the

statement above, it means that the author of literary text actually wants to convey something to the reader as a foreground of literary text and the historical of the literary text can be useful to interpreting the background.

According to Tyson, literary texts are cultural artifacts that can tell us something about the interplay of discourses, social meanings that operating in the time and place in which the text was written. The literary text and the historical situation from which it emerged are equally important because text or the literary work and context or the historical conditions that produce it are mutually constitutive, because they create each other (Tyson 291). For new historical literary critics, then, the literary text, through its representation of human experience at a given time and place, is an interpretation of history. As such, the literary text maps the discourses circulating at the time it was written and is itself one of those discourses. That is, the literary text shaped and was shaped by the discourses circulating in the culture in which it was produced. Likewise, our interpretations of literature shape and are shaped by the culture in which we live (295). The historical period of a text has to be studied in detail to determine what power relations were operating and how they affected the text. It means that everything which constitutes part of a culture can be analysed like a text. Intertextuality or tracing relations between texts is therefore a primary focus.

This theory has been most useful to the discipline of literary studies in exploring the relationship between literature and history. New historicist methods are useful ways of constructing exchanges between diverse texts in a given

historical period. The new historicism has succeeded in bringing this relationship between literature and history into the mainstream of literary studies.

By using this theory, we can learn a history of an era through literary text. In this study, the writer tries to study the history of Ireland to study the representation of Dublin in James Joyce's *Dubliners*. By using it, the writer wants to analyze how Dublin influenced James Joyce's *Dubliners*.

2.2. Review of Related Study

There is related study done before this study is written. My review of literature entitled *Dan Brown's the Da Vinci Code: Reading the representation of Mary Magdalane in New Historicism perspective* by Ari Setyorini, the student from Airlangga University, Surabaya. The research aims to present the foreground and background of the literary using New Historicism approach from Stephen Greenblatt Theory.

The similarity between her research and this research is about interpreting something in literary work. Her research focus in the interpreting Mary Magdalane in the *Da Vinci Code* based on parallel reading of literary and non-literary texts, whereas this research will be interpreting the words which related to Irish in *Dubliners*.

The difference between this research and previous research is in the object analysis. The previous study used Dan Brown's *The Da Vinci Code* novel, but in this research is using James Joyce's *Dubliners*.