

see how it works as a piece of art. It does not need to think about the background of literary work making (Gillespie 172).

Some of the most important concepts concerning the nature and importance of textual evidence (the use of concrete, specific examples from the text itself to validate the interpretations) have incorporated into the way most literary critics today, regardless of the theoretical persuasion, support the readings of literature. It supports for literary interpretation because the new critics introduce to America and called “close reading,” has been standard method of high school and college instruction in literary studies for the past several decades (Tyson 135). The only way to know if a given author’s intention or a given reader’s interpretation actually represents the text’s meaning is to carefully examine, or “close read,” all the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, characterization, plot, and so forth, because they form, or shape, the literary work are called its *formal elements*. It needs to understand the meaning of the text itself first. It related to the beliefs concerning the proper way to interpret it (Tyson 137). The statements describe that closely reading is the way to understand literary text meaning and new criticism contributions related theory to analyze especially in fiction.

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. Literary language depends on connotation: on the implication, association, suggestion,

and evocation of meanings and of shades of meaning. 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 of a complex unity, to create an aesthetic experience, a world of its own (Tyson 138). The statements describe that literary language is very different from scientific language and from everyday language. Literary language depends on connotation but everyday language is depends on connotative and expressive to get things done.

New critics believed that a single best, or most accurate, interpretation of each text could be discovered that best represents the text itself: that best explains what the text means and how the text produces that meaning, in other words, that best explains its organic unity (Tyson 148).

In this case, new criticism's success in focusing our attention on the formal elements of the text and on their relationship to the meaning of the text is evident in the way we study literature today, regardless of our theoretical perspective. For whatever theoretical framework we use to interpret a text, we always support our interpretation with concrete evidence from the text that usually includes attention to formal elements, and, with the notable exception of some deconstructive and readerresponse interpretations, we usually try to produce an interpretation that conveys some sense of the text as a unified whole (Tyson 149).

Few students today, however, are aware of new criticism's contribution to literary studies or of the theoretical framework that underlies the classroom instruction it has fostered. New criticism's definition of the literary text and method of interpreting it, and structuralism rejects new criticism's focus on the individual literary work (Tyson 135). From any statements, it is so clear that in order to analyze Harriet character in the novel *The Little Friend* by Donna Tartt, this research will use new criticism theory as a primary data. For this case, the theory focuses on character and characterization.

2.1.2 Character

Someone who is reading a literary work of course they understand what in the literature is. In general a literary writer wants to make the reader feel like to know all of about literary work. Generally in the literature there is a character from whose the author wants to show the value of literary works more in the story but still wants to make the reader feel curious, so the reader wants to know the true meaning of a character created by the author of the literary work.

In the real work of literature, a literary author usually describes about the character in his work. Character is one of intrinsic elements in fiction or narrative work. It is an important element in narrative work or in a story that can be study. Character often becomes the most important to discuss (Nurgiyantoro 164). It is a person that is told, it indicates agent in the story.

Holman states that character is a brief description sketch of a personage who typifies some definite quality. Describing character is not as individualized personality but as an example of some view or virtues or types (74).

Holman in *A book to literature* explains that character is a complicated term. It is included the ideas of moral constitution of human personality, the presence of moral uprightness, and the simpler notion of the presence of creatures in art that seem to be human beings of one sort to another (63). The statements describes that character is a representation of human being in literary art which describes the life of human in the real life.

Character is a person in a dramatic or narrative work which naturally processes moral dispoitional qualities that are expressed in what he rays through the dialogue and what he does through his/her action (Abrams 20). It means that character is in the story has relevancy with each other; actually the reader will give interpretation about the character in the story by them selves (Nurgiyantono 166).

As we know that a character is someone told in the story. 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 (Abrams 32-33). Like a human being that a character has own characteristic. It can be known by his or her attitude and personality.

Furthermore, Abrams states that there are two kinds of literary characters, it is flat character and round character. Flat character is a 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 lives, and seem to represent “types” more than real personalities. 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 a 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.” (Wellek and Warren 227). It means that a round character has attitude and personality in complex. It is more complex than flat character. Flat characters tend to stay the same throughout a story, but round characters often change. So, a flat character is known the character has his or her virtuous and vices from the start the story tell about than a round character.

In literary works, especially fiction works, characters are divided into some types, they are major character and minor character. Major character is main character when it is almost in whole of story. It is also related with other characters in the story. On the other hand, minor character is small character when it is only in some parts in the story. Usually minor character could exist when it has correlation with major character

(Nurgiyantoro 176-177). The statements describes that major character is the main character of the story and minor character is just small character in the story and usually minor character always has correlation both of them.

In addition with types of character above, there are also any two types of characters. It is protagonist character and antagonist character.

Protagonist character is like hero, this character usually we like because he or she shows sympathy and our looking. Antagonist character is causes from conflict happens (Nurgiyantoro 178-179). 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 and minor character 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 (Di Yanni 55). When we find a character or characters who seem to be a major force in opposition to the protagonists (Madden 66). So, there are many types of characters, as like: flat character, round character, major character, minor character, protagonist character, and antagonist character. It means that protagonist character is like hero in the story because she or he always shows sympathy to our audiens, and antagonist character is causes from conflict happent in the story.

Based on reflection of the character, there are; typical character and neutral character. Typical character is character that often appears in working quality or nationality and seldom appears with showing personality condition.

Characterization is one of the method to present the character in the author's works. When the reader reads a literary work, they can understand the character personality. Characterization is also a thing that author delivered message by description, behaviors speeches, and dialogue on the text in the story (Kusumo 15-16). Through explanation in the dialogue, characterization as depicting in writing to make image of person clearly in his action though and life (Seymour Chatman 107).

There are two methods of characterization; *showing* and *telling* (Abrams 33). *Showing* is when the author presents the character's expression then leaves the readers disposition. *Telling* is when the author describes and usually evaluate disposition quality. *Telling* is such as honest, lie, evil characters and so on.

Holman states that 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 introductory block or more often piecemeal 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 actions
3. The representation from within a character, without comment on the character by the author, of the impact of actions and emotions upon the character's inner self, with the expectation that the reader

will come to a clear understanding of the attributes of the character (78). The statements describes that an understanding of the characterization will help more to learn and reveal the characters in the story.

Dealing with method of characterization, Aristotle states that characterization has three methods: those are *harmotton*, *homoious*, and *hamalon*. *Harmotton* is traits bought by the character that should to be good detail and related to the action. *Homoious* is when the author wants to writes a legend story. *Hamalon* is the trait revealed through the speeches at the end of the story should be the same as those revealed through the speeches at the beginning (Chatman 110).

There are some methods of characterization. An author commonly characterizes their characters in order to create life like characters in their novels. The first method is indirect presentation and the second is direct presentation (Holman 138). The author describes his character indirectly by using the first method. He usually through the character speeches and actions, may reveals what the characters themselves say, as speeches may be expected to indicate the character of the speaker. It may be reflected a momentary emotional or intellectual state. Besides speech, an author can also use the actions of his characters to describe the character traits of those character.

On the other hand, Pooley (538) says that the authors may use any or all of four different methods in characterizing their characters. Those methods are:

1. He may describe the character's physical traits and personality, in terms of physical traits, the author may use the objective such as beautiful, short, blond hair and etc to describe her character.
2. He may show the character's speech and behaviour, in this point, the characterization is shown by the behaviour and speech of the character such as when the character speaks in a loud tone, the author maybe want to show the reader that is character is bed-tempered.
3. He may give the opinions and reaction of other character toward and behaviour, in this points the characterization of character is show through other's character opinion toward the certain character.
4. He may show the character's thought and feelings, in this point the characterization of certain character is show a certain character always think that no one in the world is smart but him, by this thought, the reader can determine that this character is arrogant.

An understanding of the characterization will help more to learn and revealed the characters in the story. So it will be beneficial to support

the analysis of the character. It can be important study to do in this research to describe Harriet Cleve Dufresness's characterization.

2.1.4 Psychological Approach and Ambition

The writer chooses psychology theory to analyze Harriet psychology problems and the motive to know who kill Harriet's nrother. Wellek and Warren states that we may mean the psychological study of the writer, as type and as individual, or the study of creative process, or the study of the psychological types and laws presented within works of literature, or finally, the effect of literature upon its reader (audience psychology) (81).

The psychological approach to literature is less complicated and may be a help to the readers in exploring the character deeper and also give a better understanding of the story. By using the psychological approach, the writer of the thesis expects to have a better understanding, and wider perspective in analyzing the work.

From the analysis above is about ambition of the main characters, this thesis use theory of ambition in order to get more knowledge about what is ambition and what people will do for their ambition or the characteristics of ambition. So, the researcher use this theory to analyze the ambition of Harriet.

Tatenhove stated that ambition is energy, expressed in active behaviors toward some purpose or aspiration (19). It means that ambition is energy of a human being and expressed in the form of behavior in order to obtain their purposes or their ideas. Unfortunately, Alfred Adler, a psychiatric

Austria, along with Freud and Jung is regarded as a pioneer of psychology, stated that ambition is a natural desire to reach higher levels of completeness and fulfillment (Tatenhove 21). It means that ambition is a desire of every person to achieve what they want or what they aspire to be a higher levels.

From the definitions of ambition above, this thesis several characteristics' of ambition, there is purpose or ideas to achieve the ambition in the story, there is the effort from people who have ambition, and ambition also natural desires or own by every people.

Someone is called to be ambitious when he or she has a strong desire to achieve something in the life. One's ambition can be wealth, power, luxury, honor, security, prestige, or any personal satisfaction, or gratification (Fleet 102). It means that someone can call to be ambitious people when they have a strong desire in their life to achieve their desire. If someone has ambition, the ambition will be wealth, power, privilege, or personal satisfaction for those who have ambitions if they could achieve it.

Bahm stated that man's ambition involves some feeling of satisfaction and frustration (136). It is believed that an ambitious person will strive to achieve his desired goals. If their goal can be fulfilled, they will be satisfied. However, if they can not reach their goal, they will be frustrated.

From the statements about ambition above, this thesis concludes that ambition is the desire of every person to achieve what they want or what they aspire, and they will apply their wishes in the form behaviour or business for their purposes or ideals can be reached. Every person must have ambition in

their life, and they will make efforts so that their ambitions could be achieved, because if their ambitions can be achieved will be wealth, power or personal satisfaction for them. People who has ambitions are good, but if someone is too much processed by their ambition, it is become very dangerous, because the ambition can make unable to control them.

2.1.5 Review of Related Study

In review of literature, this thesis finds out some related research that had been researched by Marvin J. Lahood has entitled "*The Central Character to Understand family Tradition*" *The Little Friend*" by Donna Tartt's. This journal interested to discussing about all of the character's of the novel. In this journal, the writer explained all characters in the novel, as like Robin, Allison, Hely, her neurotic mother, Edi, Edi's three sister, Libby, Tattycorum, Harriet, Adelaide, Danny, Ratriffs and Charlotte. The journal also discusses about family tradition, class, race, the tradition of storytelling.

Meanwhile in this research, it just explains the main character of the novel, Harriet Clave Dufresness. The thesis discusses that Harriet has ambition to know her brother's killer because their family does not care about that and Harriet relies on her friend, Hely, to find out who killed her brothers, Robin. To find and discuss the writer used new criticism theory to support the thesis. Besides that, psychology theory and theory of ambition will be supporting theory for the analysis.