CHAPTER 2

LITERATURE REVIEW

2.1   Theoretical Framework

To provide a framework for the analysis, this study needs literary tools to analyze this novel, especially the vampire character as the topic of discussion in this study. The theory concerning elements of literature, such as character, characterization and setting which are really useful for conceiving any idea, concept and thought conveyed throughout the novel. Character and characterization is used to describe the physical appearance of the vampire character and also applied to the examination of what a character does. Meanwhile setting applies to serve a particular context of time and place in order to support action of the characters which relevant with the issues, such as the place condition of vampire. In addition, this study also presents the concept of the formula of the archetype concerning vampire character, named Eli who considered as the hero.

2.1.1   New Criticism

New Criticism is the critical focus on the literary work in isolation from its attendant circumstances and effects. In analyzing and evaluating a particular work, New criticism rejects reference to the biography and temperament of the author, to the social conditions at the time of its production, or to its psychological and moral effects on the reader; they also tend to minimize recourse to the place of the work in the history of literary forms and subject matter (Abrams 181). It means that new criticism concentrates on the work itself or on the text and

minimizes other factors over the text. Therefore, new criticism involved a way of reading that emphasized form, as the Tyson called "closely read" (137).

According to Tyson, "closely read" or explication is all the evidence provided by the language of the text itself: its images, symbols, metaphors, rhyme, meter, point of view, setting, character, characterization, plot, and so forth, which, because they form, or shape, the literary work are called its formal elements (137). The importance of the formal elements of a literary text is a product of the nature of literary language. literary language itself 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. Formal elements also work together to establish its theme, or the meaning of the work as a whole (138). For the purpose of examining how such elements operate to establish this novel, this study focus on the some of the formal elements which are character and characterization whereby the formal elements itself contributes to establish the vampire character.

1. Character

Character is person 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). As the objects of literature, definitely characters are being the significant part of the life of literature, in which the reader deserves to their

curiosity and fascination, affection and dislike through the action or what the persons say. It is related to Edgar V Roberts in his book, *Literature; An Introduction to Reading and Writing*, he defines a character is a verbal representation of a person. Through action, speech, description and commentary, author portray characters who worth caring about, cheering for and even loving, although there are also characters you may laugh at, dislike, or even hate (153).

Other suggestion is conveyed by Robert Di Yanni, he classifies characters in fiction as major, minor, static and dynamic characters. A major character is an important figure at the centre of the story's action or theme. The major characters sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict. Supporting the major character are one or more secondary or minor characters, whose function is partly to illuminate the major characters. Minor characters are often static or changing; they remain the the same from the beginning of the story to the end, although a minor is not always static. A dynamic character, on the other hand, exhibits some kind of change of the attitude, of purpose, of behavior as the story progresses (DiYanni 38).

The popular new terms that is revealed by E. M. Forster's state, in *Aspects of the Novel* (1927), introduced popular new terms for an old distinction by discriminating between flat and round characters. Flat character is simple and one-dimensional. Forster says, is built around "a single idea or quality" and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence. Flat characters are

not complex, they may have no more than a single role to perform in a story, or they may be associated with no more than a single dominating idea. Most flat characters end pretty much where they begin, and for this reason flat characters also called as static. Usually, flat characters are minor, but not all minor characters are necessarily flat. Whereas, round characters are three-dimensional and lifelike, it means that they are the centers of our attention in most works of fiction. Their roundness and fullness are characterized by both individuality and unpredictability. A complementary quality about round characters is that they are often dynamic. Because a round character plays a major role in a story, he or she also often called the hero or heroine. Some round characters are not particularly heroic, however, so it is preferable to use the more neutral word protagonist (the first actor). The protagonist is central to the action, moves against an antagonist (the opposing actor), and exhibits the ability to adapt to new situation (158).

Moreover, a round character presents us with more sides, that is, their author portrays them in greater depth and in more generous detail (Kennedy 74). A round character is more interesting than a static character; therefore they are often change, learn or become enlightened, grow or deteriorate. It is very important to pay attention to the changes which happen from the beginning to the end of the story. Kennedy also says that flat character usually has only one outstanding trait or feature, or at most a few distinguishing marks; for example, the familiar stock character of the mad scientist, with his lust for absolute power and his crazily gleaming eyes (74).

1. **Characterization**

In studying a literary character basically there are some ways of bringing characters to life in which the readers must use their knowledge and experience to make judgments about the qualities of the characters, it is known as characterization. Characterization is the creation of these imaginary persons so that they exist for the reader as real within the limits of the fiction (Holman 84). It means that characterization is how author reveals the characters of imaginary person. There are three fundamental methods of characterization in fiction; 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; 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; 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.

Roberts also divides five ways how authors disclose character in literature work as follow; the actions of characters reveal their qualities, it means that what characters do is our best clue to understanding what they are. The second is the author's descriptions tell us about characters, it means that description of appearance and environment reveals much about the social and economic status of characters, and they also tell us

about character traits. The third is what characters say reveals what they are like. The speeches of most characters are functional-essential to keeping the action moving along-they provide material from which you may draw conclusion, it means that characters often use speech to obscure their motives. Forth, understanding of the character is being discussed by studying characters say about each other. The last is judgments about characters may present by the author, speaking as a storyteller or an observer, in which 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 (155-157). Later, the characterization will be used to find the characteristics both of vampire characters, either Count Dracula or Eli by the description of physical appearance and others dealing with vampire characteristics.

2.1.1.2 Comparative Approach

Comparative literature is one of many approaches in literature. Comparative literary approach first appeared in early ninetheen century Europe. The idea of comparative literature was composed by Sante-Beuve in an article published in 1868 (Damono 14). This article was explaining that in early ninetheen century comparative literature appeared in France. While the validity toward comparative approach was occured when *Revue Literature Comparee* journal published for the first time in 1921.

Comparative literature recognizes two schools, that are American and France. American school thought that comparative literature is the study of

liteature beyond the confines of one particular country, and the study of the relationships between literature on the one hand, and other areas of knowledge and belief, such as the arts (e.g. painting, sculpture, architecture, music), philosophy, history, the social sciences (e.g. politics, economics, sociology), the sciences, religion, etc., on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other sphere of human expression (Bassnet 20). It means that American school thought that comparison of literature gives the opportunity to compare literature with other fields outside of literature, such as art, philosophy, history, religion, and others.

While France scholars spent a considerable amount of time and energy trying to confine comparative literature within boundaries, delineating precisely what could and could not be considered proper to the subject (Bassnett 21). It means that comparative literature according to France only compares literary works. Nevertheless, the two schools agreed that the comparison of literature must be cross-country, it means that comparison of literature trying to compare the literature one country with another country.

The premises of both American or French schools are related to Wellek and Warren's state. They state that practically the term "comparative" literature has covered and still covers rather distinct fields of study and groups of problems. The concepts of comparative literature are also devided into three studies, that are the study of oral literature, the study of relationships between two or more literatures and the study of literature in its totality (Wallek and Warren 39-41). Thus, it can be concluded that comparative study is literary study to examine

literature development from day to day, genre to genre, author to others, and interregional.

There is also the discussion about the methodology of comparative literature. It is revealed by Endraswara who states that comparative literature consist of four perspectives; comparative, histories, theorities, and interdiscipline science (159-160). Then, the reseacher have to determine the object and subject. Object is the material of reseach that will be discussed, such as theme, character, social aspects, and emotions, while, subject is literary work that will be compared with, such as short story, novel, and poetry.

In determining object and subject, it must be based on two kinds of comparative literature. The first is diacronic, it is the comparative literature that comparing two literary works in different period. The second is synchronic, It compares the literary works in certain period (Endraswara 183). From here, it can be concluded that there is no boundaries to compare literary works. The signifant part of comparative study is similiraties and differences of literary works.

This study uses comparative approach to compare two novels, Bram Stoker's *Dracula* and *Let the Right One in* by John Ajvide Lindqvist in case of vampire character as the object .This study determines the subject of two novels that published in different period. Both of novels are compared through clearly description of vampires for the first, then finding the similarities and differences as the result.

2.2   Review of Previous Study

Sheila Yulianti, Faculty of Letters in Jember University. This thesis is comparing an old literary work with a modern one, that are *Dracula* and *Twilight*. To analyze the subject matter her thesis uses a structural approach. Structural approach is used to break up the intrinsic elements of novel, then her thesis focuses only on the character and characterization. Her thesis uses an inductive method. It means that the method is started by the observation of the number of facts, then it is concluded into the general idea.

The result of the analysis is written in the last chapter. Count Dracula and Edward Cullen have the similarity in the supernatural traits. They also have the differences such as their origin, their characteristics, their physical appearance, their way of life, and their era of existence.

The similarities of Sheila Tulianti's study and this study are certainly the object which is used as old literary work, that is Dracula by Bram Stoker. Besides, the issue which is taken is same. Sheila Yulianti focuses her study in vampire character also. But there are several dissimilarities between Sheila Yulianti's study and this study such as theories, approach and the modern vampire that will be used in this study.