

CHAPTER II

LITERARY REVIEW

2.1. Literary Framework

In conducting this study, the writer uses some theories below:

2.1.1. Character

When we speak about character, we refer to the people which undergo the experiences in fantasy fictions. It is a person who plays in the story through the action and the utterance. Character is important because it is the medium which the readers can understand the whole story. In fiction, character refers to a person in a dramatic or narrative work which naturally possesses moral dispositional qualities that are expressed in what he or she says through the dialogue and what he or she does through the actions (Nurgiyantoro 165). Moreover, according to Edgar V. Robert, in *Literature: an Introduction to Reading and Writing*, character is a verbal representation of a person that through action, dialogue and description, the author portrays characters that are cheering for and even loving (365).

In his book *A Glossary of Literary Term*, M. H. Abrams defines character as follows:

“Character is 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 as the dialogue and from what they do as the action.” (32-33).

From the definition of character above, an author should be able to portray the character's quality, attitude and behavior clearly so that it can give a description of a character to the readers, because both of the character and the quality of moral portrayed by the author are related to the reader's interpretation. A story is also used by the author as the media to convey the moral message and even satire, all of those conveyed through the character. In his book *Teori Pengkajian Fiksi*, Burhan Nugiyantoro states that a character as a carrier and conveys message, moral and everything that the author wants to convey to the readers (167).

Characters in the story are human beings that are the creation from the author. They must live normally such human live, behaving and saying such human behavior. But if there is a character that behaves and acts out from the author's description, it is a surprise to the readers in which most of readers hope it. Such what Orson Scott explains in *Characters and Viewpoint*, "the characters in your fiction are human beings, but readers want them to seem like real people, whole and alive, believable and worth caring about." (4).

E. M. Foster in *Aspects of the Novel* introduces two types of characters; flat and round characters. We also call them simple and complex characters. Flat or simple characters are presented without much an individualizing detail, and therefore can be described only by a single phrase or a sentence (67-68). The characters which only has a certain individual quality. As the character in the story, the author does not reveal another side from their lives. They do not have trait and behavior that able to

give surprise to the reader. The behavior and the moral from flat characters are monotonous and reflect only one outstanding feature to the readers. Flat character does not undergo a substantial change in the story. The characteristic from flat characters make them easily remembered by the readers afterward (Foster 69).

Foster further defines round or complex character as follows:

“A complex character in temperament and motivation and it is represented with subtle particularity; such a character therefore it is difficult to describe with any adequacy as a person in real life, and like real persons, is capable of surprising us.” (70).

Round character is the direct opposite of flat character, a character which is described by the author any sides of their lives, personalities and self-identities. Different from flat characters, round characters are more realistic, behaving and speaking such a real human life. They have various attitudes and actions, and sometimes they give surprise to the readers because of their changing characteristics.

Character is one of parts in intrinsic elements of narrative which also has the important roles in this study to analyze the character of Mrs. Warren through her behaviors, looks and speeches or dialogues with other characters in the story. Character is used by the writer to analyze of Mr. Warren's life before she becomes a prostitute until she successfully run her business and had some brothels. Mr. Warren is the only character in the story in which the writer focuses to analyze it deeply.

2.1.2 Characterization

Characterization is the author's method of presenting the characters within a literary work, in which the readers can capture or understand the character's personality (Kusumo 15). Characterization is how the author presents and reveals the character's personality to the readers or the audiences, the author should be able to give a detail image of character. A detail characterization contains the descriptions of what a certain character looks, behaviors, speeches or dialogues, dresses, and so on (16).

Characterization refers to how the author gives an image of personality to the character is presented either in the book or on stage. The way they reveal it is through their dialogues, actions and thought and how they undergo the experiences in fiction. As stated by Seymour Chatman in *Story And Discourse*, characterization as the depicting, in writing, of clear image of person, his actions and manners of thought and life (107).

M. H. Abrams states there are two methods of characterization; *showing* and *telling* (33). In *showing*, the author presents the character's utterances and actions then leaves the readers to infer the motives and dispositions that lie behind what they say and do (Abrams 33-34). It means that by using the method, the character's traits are not telling by the author directly, but it revealed through their external speeches and actions; they also reveal it through their inner thoughts, feelings and

responsiveness to the events. In *telling*, the author intervenes authoritatively in order to describe, and often to evaluate the motives and dispositional qualities of the characters directly (34). Telling method is a method of characterization which the author directly states what kinds of person the character is; sneaky, honest, evil, innocent, and so on.

According to a Greek Philosopher, Aristotle states that there are three formulations of characterization; the first is *harmotton*, the second is *homoios* and the last is *hamalon* (qtd. in Chatman 110). *Harmotton* means “appropriate”, that is the traits are brought by the character should be delineated in great detail and probably relates to the action (110). The second is *homoios*; this method is used when the author wants to writes a legend story like Damar Wulan, the author should be able to depict the character of Damar Wulan as real. The traits are depicted should be the same with Damar Wulan in legend; smart, handsome and muscular. *Hamalon* is about how the author delineates the traits reveal through the speeches at the end of the story should be the same as those revealed through the speeches at the beginning.

Characterization is an essential component in writing a good fiction. As one of literary devices, characterization has taken great advantage in creating a literary work. Understanding the role of characterization in depicting the detail about character is very important for any writer. Briefly, it helps us to make sense of the behavior of any character in a story through their description processes. A good use of characterization always leads the readers or audience to relate better to the events take

place in the story. Dialogues play a very important role in developing a character because they give an opportunity to examine the motivations and actions of the characters more deeply (Nurgiyantoro 176).

Characterization is important because it is a crucial part of making a story. In order to the readers interested in the character, they need to seem real. The author achieves it by depicting them as real human. A good characterization gives readers a strong sense of characters' personalities and complexities. It makes character alive and believable.

Before Mr. Warren enters into prostitution, she is depicted by the author as an orphan, needy and pretty. The depiction of her character changes after she runs her business and success. She is depicted as a success woman, pretty and wealthy. Characterization is used in this study to help the writer analyzes the changes of Mr. Warren's life since she becomes a prostitute.

2.1.3. New-Historicism

The term "New Historicism" was coined by an American critic Stephen Greenblatt through his book entitled *Renaissance Self-Fashioning: from more to Shakespeare* (1980) is usually regarded as its beginning (Barry 115). In his book , *Renaissance Self-Fashioning: from more to Shakespeare*, Greenblatt offers a new perspective in the study of Renaissance, namely by stressing the relevance of literary text with the various social, politic and economic forces that enclose it (qtd. in Taum

5). According to Greenblatt, New Historicism involves an intensified willingness to read *all* of the textual trace of the past with the attention traditionally conferred only on literary texts (qtd. in Barry 116). Greenblatt says that analyzing the historical context widely becomes the New Historicism's method in interpreting literary text.

New Historicism is a literary criticism which gives us an understanding that in studying literary work, it should be studied and interpreted through within the historical context surrounds the text made by the author (Tyson 291). The theory arose in the 1980s, with Stephen Greenblatt as its main proponent, and became quite popular in the 1990s. Based on the idea from the theory of New Historicism, said that literature could never be interpreted without the existing from historical context. Briefly, understanding context in the story is important to help us interpret the story correctly and understanding it deeply.

According to J. Case Tompkins in his article *New Historicism and Cultural Study* states that Greenblatt provides some matters or issues able to dig up in analysing the literary work by using new historicism theory such as; what language or characters or events present in the work reflect the current events of the author's day?, how are such events interpreted and presented in the story?, does the work's presentation support or condemn the event?, what social concern established in the literary text? and is there a broad social structure that is flatter or blame in the text?

(3). Some relevant questions above able to dig up as the problems we want to study in analysing literary work by using new historicism theory.

New historicists rise as a reaction to the traditional or old historians (Tyson 282). This reaction is caused by their different approaches to history are based on very different views of what history is and how we know of a historical event. For most old historians, history is a series of events that have a *linear, causal* relationship (283). It means that historical event A is caused by event B, event B is caused by event C, and so on, that is called as history by old historians. Furthermore, old historians believe that history is *progressive*. For old historians, everything happens in the world engages the human beings. The human beings run the times, develop the culture, create and advance the technologies. These views say that human beings cause the rise of history. In his work *Critical Theory Today*, Lois Tyson said that human species is improving over the course of time, advancing the cultural and technological accomplishments (283). Finally, old historians believe that we are capable in studying historical event through *objective* analysis. *Objective* analysis is uncovering the facts about historical events, and those facts can sometimes reveal the spirit of age, that is the world view held by the culture to which those facts refer (284).

New historicist's views are contrast with old historians. New historicists do not believing that we have a clear access to know about history but through the most basic facts of history. So that, to know of a history, we should not see the history through any accesses in which believed or held by old historians above. New historicists reject the view of old historians which believe that we are capable in

studying historical event through *objective* analysis. According to new historicists, the historians also human beings that live in particular time and place. Their views of both current and past events are influenced by innumerable conscious and unconscious ways. The historians may believe that they are being objective, but their own views of what is right and wrong, what is important and unimportant will influence the ways they interpret the events strongly. New historicists also refuse the view that history is a series of events that have a *linear, causal* relationship. For new historicist, history cannot be understood simply as a linear progression of events, because history is not a continuance event which relates with the previous event. History is not an orderly parade into a continually improving future, as many old historians have believed (283). From the explanation above, we can conclude that what new historicism cannot do; the first, to discover the historical events, it cannot through objective analysis. The second, history is not a linear, causal or progressive.

Some different between new and old historicisms are new historicism not separate both literary and non-literary text which have historical background, they lay the historical context as an important aspect in studying the text. Whereas old historicism makes a separation between literary and non-literary text. Old historicism pretends the historical context is secondary important, because the text itself has mirrored the history of it is time. Another different is New Historicism is indeed as historicist rather than historical movement (Barry 204). For new historicist, the historical events in the past has lost, so they more interested in looking at the

historical events represented in the text, because New Historicist pretends that the historical events in the past have changed by the literary texts which have come to us (205). This new historicist's view is adopted from Derrida's view, a French philosopher, that there is nothing outside the text, in the special sense that everything about the past is only available to us in textualised form (Barry 175). From explanation above, we can underline that new historicist is more interested in studying historical event represent in the text than through the historical's documents.

Moreover, according to M. H. Abrams, New historicists conceive of a literary text as 'situated' within the institutions, social practices, and discourses that constitute the overall culture of a particular time and place, and which the literary text interacts as both a product and a producer of cultural energies and codes (183). For new historicists, literary text is a media that provide a historical event in which they able to analyze deeply the historical event through literary text.

For New Historicists, they give their attentions to study the historical context in every literary and non- literary text. It seems on the definition of New Historicism by Peter Barry in her book entitled *Beginning Theory: An Introduction to Literary and Cultural Study*, she defines New Historicism as a method based on the *parallel* reading of literary and non-literary texts, usually of the same historical period (201). From definition above, New Historicist gives their same attentions between literary and non-literary text then analyzes based on the historical background depicts within

it. They refuse to give a privilege to the literary text, instead of use the historical background as the main element to analyze text.

New Historicist's view that is not distinguishing of both literary and non-literary texts to study them based on the historical backgrounds is also stated by an influential proponent of New Historicism, Louis Montrose, he suggests new historicism as "a reciprocal concern with the historicity of text and the textually of history." (qtd. in Abrams 183). From his description above, between history and text are relate each other where according to Louis, new historicism is a history which poured in a text by the author and a text which represents a history. For new historicists, literary text is a representation from the history of an era, because text has a wide context so that the events in the past may become one of parts from context itself, then the history takes as the background for the author in writing a literary work.

In applying the theory, new historicism uses Michel Foucault's idea of social structures determined by discursive practices. New historicism is resolutely anti-establishment, always on the side of personal freedom even though it seems powerless in front of the power of state that oppresses (Barry 205). So that new historicists agree on Foucault's idea of the image about the state is 'panoptic' means 'all seeing' (205). The panopticon is a design for a round prison in the eighteenth century by Jeremy Bentham. It consists of tiered ranks of cells that all monitored by a single jailer positioned at the center of the circle. From the design of panopticon

prison, then Foucault describes the panoptic state. Barry further writes the panoptic state means that the state maintains the surveillance not by physical force, but by the power of discursive practices (206). The word ‘discursive’ is derived from a noun ‘discourse’. According to Michel Foucault, power practiced through discursive practice circulates through the various exchanges; the first is the exchange of material goods through such buying and selling, bartering, taxation, and charity; the second is the exchange of people through such marriage, adoption and slavery; the last is the exchange of ideas through the various discourses (qtd. in Lois 284). From the idea of power practiced through the discursive practices above, new historicist conceives that power does not emanate only from the top of the political and socioeconomic structure, but through the exchange of ideas (284). That idea of power by Micheal Foucault has strongly influenced the development of new historicism theory in study literary text.

In addition to evaluate the time or the social condition during the writing of literary text by the author, new historicists also examine the social sphere in which the authors move during their lives, the books and theories that may have been influenced them in writing the literary text (Abrams 184). It means that in studying historical events pours in the literary text, they also examine the social sphere during the author live, the books and the theories influence them in writing literary text because they look at literary text as a representation from the historical events from an era.

New Historicism according to Greenblatt is reading and learning the historical events represented through the literary texts, so that the historical context is needed in interpreting the literary work (Abrams 184). Thus this method is focused upon text and context. By using this method, we can learn a history of an era through literary text. In this study, the writer tries to study the social phenomena of prostitution in Victorian period and why it mostly became the option for women from lower class background in Victorian era represented in the play of *Mrs. Warren's Profession* through the character of Mrs. Warren who runs a profession as a prostitute. Before the writer analyze how prostitution depicted by the author through the character of Mrs. Warren so that it is a representation from prostitution in Victorian era, the writer will explain in detail about who Mrs. Warren was, it includes her life before and after she becomes a prostitute.

Prostitution was a social problem faced by Victorian society during the period, that was became a popular topic to discuss. As a playwright and a socialist who care of his social condition, Shaw wrote a drama by raising a social context of Victorian society and concerning the difficulty of lower class women in choosing the right occupation for their lives. Furthermore, he applied it through the character of Mrs. Warren who worked as a prostitute in the story. If we want to study the social condition of Victorian era represented through this drama, we ought to use new historicism theory. By using it, the writer wants to analyze how the author

represented the issue of prostitution happened during Victorian era in his play entitled *Mrs. Warren's Profession*.

2.2. Review of Related Studies

There was a similar study conducted by previous writer who took a same play of *Mrs. Warren's Profession*. Faradila (2005) wrote a literary research entitled *A Study on Mrs. Warren and Vivi in Reflecting the Ideas of Women and Profession as Seen in Shaw's Mrs. Warren's profession*. In her study, she focused in analyzing the ideas of women and profession according to two main characters in the play; they are Mrs. Warren's and Vivi. Mrs. Warren is Vivi's mother who chooses to be a prostitute; she decides to be a prostitute because she has no option for survival, she forced by her economic reality and her past live in nineteenth-century London that came from poor family. The author of this play describes Mrs. Warren as an image of women's condition in Victorian era whereas the character of Vivi is the expectation of the better women in Victorian. These two different women in the story have different ideas of women and profession so that the writer interested in studying deeply.

There was another study of *Mrs. Warren's Profession* which focused upon Shaw's critical attitude toward New Women in some of his plays. Stefanie (2012) wrote a literary research entitled *Ambivalence toward the New Women in the plays of George Bernard Shaw*. In her study, she analyzed three of his plays; *Mrs. Warren's Profession* (1893), *Major Barbara* (1905) and *Getting Married* (1908). These three

plays are Shaw's work which depicted as New Women. The term New Women from Shaw as his sympathy toward the social condition of women in nineteenth-century London. Shaw was a playwright who very much concerned with women's right. The image of New Women he depicts in his plays is his expectation for women to be an independent women; women who able to work as they please and appropriate with their ability. Her analysis of *Mrs. Warren's Profession* stated that the character of Mrs. Warren as the image for condition of women in nineteenth century whereas Mrs. Warren's daughter (Vivie) as Shaw's expectation of women in his society or known as New Women. Vivie depicts as an educated woman who graduated from Cambridge University.