

## CHAPTER I

### INTRODUCTION

#### 1.1. Research Background

Back in seventeenth century, the word “grotesque” was limited to visual art in several countries in Europe. The word itself is used as a genre in paintings. It can be characterized as grotesque by subject matter which portrays non-realistic, mystical, mythical or folkloric subjects or events and style, including its representations of human and animal forms. In the beginning of the next century, grotesque was adopted as literary term (Haar, 1983). The elements in the painting were adapted to be the meaning of the word. Grotesque is closer to adjectival form, “very strange or ugly in a way that is not normal or natural” (Master Review). The word also refers to noun which means a very ugly or comically distorted figure, creature, or image.

Grotesque in literature more focuses on the human body, all the ways that it can be distorted or exaggerated: its aim is to simultaneously elicit our empathy and disgust. Very much like the uncanny, the grotesque draws its power from the combination of the familiar and the unfamiliar, or the familiar distorted. Suddenness and surprise are essential elements of the grotesque. Grotesque can be identified through characters from the literary works itself. Thomson in his essay *The Grotesque* (1972) defined the grotesque stated that the most consistently distinguished characteristic of the grotesque has been the fundamental element of disharmony, whether this is referred to as conflict, clash, mixture of the heterogeneous, or conflation of disparates. It is important that this disharmony has been seen, not merely in the work of art as such, but as in the reaction it produces and (speculatively) in the creative temperament and psychological make-up of the artist. Building on this context, the grotesque begins to be understood more in terms as deformity and disability of the characters in literary terms.

Grotesque character is a character that is narrated to have ugly physical appearance, is disliked by other characters, and forcibly lives alone. It can be found in three novels, *Frankenstein*, *Dr Jekyll and Mr Hyde*, and *The Hunchback of Notre Dame*. Each novel has a grotesque character, including The Monster in *Frankenstein*, *The Strange Case of Dr Jekyll and Mr Hyde* has Jekyll, and there is Quasimodo in *The Hunchback of Notre Dame*. These three characters have ugly physical forms, feared by mankind, but actually have a good personality.

The Monster in Mary Shelley's *Frankenstein* had the unnatural physical appearance but it did not mean that he is actually evil. Like humans had just been born, he supposed to be loved, educated, and a kind creature. But because of his not normal body, people did not want to accept him. They attacked him as if he would become a disaster for humanity. Then, the monster became the actual criminal image. He was full of revenge and hate feelings.

In Robert Louis Stevenson's *Dr Jekyll and Mr Hyde* has a main character named Dr. Jekyll. He is a person who has dual personality. The other personality had been called Mr. Hyde. He wanted to find out his other personality by consuming his experiment. At first, he easily changed his figure from as usually Dr. Jekyll to evil figure, which it could destroy anything. The evil figure had killed people and became a fugitive. Dr. Jekyll ran out of medicine to make the evil figure disappear and he really regretted it.

The main character from Victor Hugo's *The Hunchback of Notre Dame* named Quasimodo. He was born with a severe hunchback and a giant wart that covers his left eye. He was found abandoned and was adopted by Claude Frollo, the Archdeacon of Notre Dame as a bell ringer. Due to the loud ringing of the bells, Quasimodo also became deaf causing Frollo to teach him to sign language. Although he was hated for his deformity, it was revealed that he is kind at heart. Though Quasimodo committed acts of violence in the novel, these were only undertaken when he was instructed by others.

The researcher chooses these three objects because the researcher is obsessed with *Frankenstein* at first and wonders how the author created the character such

as The Monster, why he has to be explained ugly in the novel. The researcher looked for characters that resembled The Monster and got Dr. Jekyll and Quasimodo. Then, to get to know more about the ugly characters, the researcher finds grotesque as the study of it.

The researcher found that the topic of this researcher has been reviewed by some previous studies. One of them is a thesis titled *An Effect All Together Unexpected: The Grotesque in Edgar Allan Poe's Fiction* (2017) by Clintont M. Bryan from University of Vermont. Clintont used Edmund Burke's theory of the beautiful and the sublime. Often the sublime is expressed as terror at the immensity of a natural phenomenon like a tidal wave or avalanche—an element that is naturally beautiful, but also evokes what Burke calls astonishment. Clintont used descriptive as the method, to explain facts with analyzing. Meanwhile this research focuses on finding beauty side of grotesque characters. Some grotesque characters are not actually evil. The researcher uses Bloom and Haar's theory for the research topic.

The researcher has prepared several theories after consider the object of research. In the other words, comparative literature theory is not the only one theory that used by researcher. Beside comparative literature theory by Susan Bassnett (1993), there are two important theories—character and grotesque—about the tools of analysis in this research, two theories that related with topics. Then, one theory that related with genre. The researcher prepared those theories to help the process of analysis the similarities and differences from grotesque in every texts.

In addition, the researcher uses qualitative approach as the method of the proposal. The researcher got the theory from Ian Dey in his book with title *Qualitative Data Analysis* (1993). The next method is comparative literature in the book with title *Comparative Literature, A Critical Introduction* by Susan Bassnett (1993) to compare the difference and get the similarity. The topic grotesque become the instruction to find the similarity of many perspectives in several texts and media.

The researcher has read many theories to find all about grotesque. Then the researcher found that beauty is not always described with physical beauty. We can take the side of beauty image from something bad, ugly, or unnatural things. Grotesque can be a good example when we talk about the characters. Grotesque characters do not always show bad things, but there are some who behave well.

Furthermore, the characters that were made into grotesque represented into something. It can explain the condition of the time that the work was written or put something that can affect the condition at the time. It occurred place, society, or inner self of human that were made into the characters.

According to what the researcher analyzed in this research, these main characters—Frankenstein's monster, Dr. Jekyll, and Quasimodo—are actually born in a good state of mind even though they looks ugly physically and represented from what they were made in its story. Therefore, the researcher makes the title **Comparison of Grotesque in Three Literary Works** in order to find out kind images of these main characters.

## **1.2. Statement of Problem**

Based on the research background above, the problem of this research is those ugly appearances are often assumed to be evil characters. However, the grotesque characters in these novels (*The Monster*, *Dr. Jekyll*, and *Quasimodo*) are well behaved. The researcher tries to reveal good behavior from each character. The research questions are:

1. How are grotesque characters in *Frankenstein*, *Dr Jekyll and Mr Hyde*, and *The Hunchback and Notre Dame*?
2. What are the similarities and differences of grotesque characters in *Frankenstein*, *Dr Jekyll and Mr Hyde*, and *The Hunchback of Notre Dame*?

### 1.3. Research Purposes

In this research, analysis of grotesque in *Frankenstein*, *Dr Jekyll and Mr Hyde*, and *The Hunchback of Notre Dame* directly have several purposes, namely:

1. To identify grotesque characters in *Frankenstein*, *Dr Jekyll and Mr Hyde*, and *The Hunchback of Notre Dame*.
2. To compare grotesque characters in *Frankenstein*, *Dr Jekyll and Mr Hyde*, and *The Hunchback of Notre Dame*.

### 1.4. Research Significance

#### 1.4.1. Theoretically

The combination of those literary devices theories in this research gives several significances. Here are several significances:

- a. The various perspectives that appear in the main characters of three objects. It becomes significance because to create a complete understanding of grotesque characters. The perspective of Marry W. Shelley is different from Robert Louis Stevenson's perspective, so does Victor Hugo.
- b. The literary works that described by theories such as character, novel, and fiction by Abrams (1999), grotesque from Haar (1983) and Bloom (2009), character from Abrams (1999) characterizations by Edward Jones (1963) and Boggs (2009), and plot by Freytag, figure of speech, symbol, and point of view.

#### 1.4.2. Practically

##### a. Academic Readers

This research can give a new contribution in this study and for readers, especially the grotesque since it has not many known yet. The researcher gives more information and knowledge about grotesque in three literary works. More precisely grotesque theory in literature. The readers can find the conduction of grotesque, as a part of aesthetic and gothic elements in literature. Therefore, the

readers can find the combination of the theories which are mentioned to analyze novels, particularly the main characters in the literary works itself.

The reader can consider the research significance in appreciating the literary works, including the theory, topic, and objects. For the researcher, the research can enrich the knowledge dealing with literary analysis and romantic studies.

#### **b. Public Readers**

Many people think that literary works are only related to beauty, ideal life, consider, etc. This research can be a new something fresh for them and inform the reader that there are literary works that tell about ugliness, suffering, humiliation, deformity, etc. It brings the readers to explore more and consider in appreciating the literary works, including the theory, topic, and the story itself.

### **1.5. Conceptual Framework**

This research covers several different sources. These differences lead to theories that are used, name Grotesque from Harold Bloom and Blake Hobby (2009) and Maria Haar (1983), character from Abrams (1999), character from Abrams (1999) characterizations by Edward Jones (1963) and Boggs (2009), and plot by Freytag, figure of speech, symbol, and point of view.. Those theories are related to research topic. The researcher also adds the theory: Novel from Abrams (1999) which is related to genre. These theories tie the discussion so that it does not become too far from the research topic. The researcher discusses several sources in this comparative literature research. These are Mary W. Shelley's *Frankenstein* (1818), Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886), and Victor Hugo's *The Hunchback of Notre Dame* (1831). Three of them are novel. The research focuses more on these three resources.

The researcher chooses grotesque as the topic. Although grotesque is more commonly known in art, it turns out that grotesque in literature can be identified through characters from the literary works itself. Hence, the authors included characters as one of the theories for this research, especially the main characters, The Monster, Dr. Jekyll, and Quasimodo. This research uses comparative

literature as a method by focusing on similarities and differences. The similarities are the comparison between the sources. Damono (2009:1) stated that comparative literature is an approach in literature that cannot produce its own theory. It can be said that any theory is able to be used in comparative literary research, in accordance with the object and purpose of research. In some writings, comparative literature is also referred to as study or study. In its steps, the comparative method is the main one. Thus, comparative literature is a method that allows the researcher to examine many literary works, even if they are seen in similarity between them. The comparative method is able to use any theories as long as this research needs them. In addition, the unlimited area and object in comparative literature facilitates the researcher to carry out this research.

It is described by the graphic below:

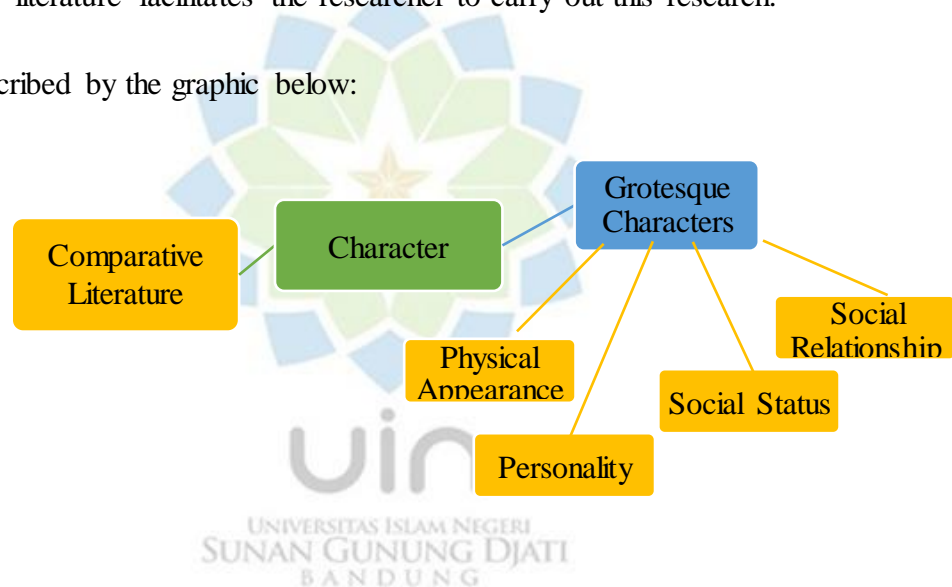


Figure 1.1 Conceptual Framework

In *Frankenstein* (1818), *The Strange Case of Dr Jekyll and Mr Hyde* (1886), and *The Hunchback of Notre Dame* (1831) have main characters that are related with the topic of this research, grotesque. Grotesque usually has oddity, ugliness, more different than common human body, even has non-structured body. The problem remains that grotesque is essentially something we distrust, the hidden demonic fantasy that still torments and attracts us, the shadow we repress because we don't want to confront this central problem in our society (Bloom, 2009). Distrust means the feeling that someone or something cannot be relied upon (Oxford Dictionary). This is due to its unusual form, so that a thought arises if

something has a bad form or appearance, then it also has a bad personality too. It can cause the “ugly” not to be accepted within the community. . Grotesque characters in a literary work are made in a free structure, it means they are not supposed to be created. They are formed from a variety of structures. Some are born with defects or having disability, some are even made from various kinds such as coupled with animal structures.

Whether he the grotesque appears as a physical cripple or a mental cripple, he succeeds as a literary creation because his deformity never exceeds his humanity; that is, if we find him meaningful, his deformity will not separate him from us, but rather will bring him closer to us (Haar, 1983). The grotesque deformity never exceeds his humanity means that it also can be found in us as humankind although not physically, but psychologically. When we read about a grotesque that experiences sadness, we also feel pain. That is called grotesque succeeds as a literary creation. It happens when the character has bad appearance but kind hearted things. No matter how the ugly character has done something good, the others will call them evil. It affected the grotesque character that would hate themselves and regretting all they did to others. . In addition, the presence of grotesque characters has the effect that conveyed through the pressure they face in the story. When we read about a grotesque that experiences sadness, we also feel pain. That is called grotesque succeeds as a literary creation. It happens when the character has bad appearance but kind-hearted things. No matter how the ugly character has done something good, the others will call them evil.

Then, grotesque characters feel themselves different from other “normal” creatures. This has led them to choose to separate or alienate themselves from surroundings. This is called alienation. Alienation is a condition of someone who is not able to be accepted by the situation. It is also an experience and as a behavior or more clearly as an aberration of human psychological mode of dealing with others in a society that made someone unable to control themselves physically and mentally because of the loss of something. In this case, grotesque characters lose their place in society.



Character is a form of morality, character, which makes a feature of someone. This feature makes each character distinguish with other characters. As for the three research objects on *Frankenstein*, *The Strange Case of Dr Jekyll and Mr Hyde*, and *The Hunchback of Notre Dame* which have different characteristics in each character. 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, 1999). Between a character and his personal qualities are closely related to the reader's acceptance. In this case, especially from the point of view of reception theory, the real reader gives it all. For the case of a character's personality, the meaning is based on verbal and nonverbal. The distinction between one character and another is more determined by personal qualities than seen physically.

The use of the term "character" itself suggests two different meanings, namely as the characters in the story that are displayed, and as the attitudes, interests, desires, emotions, and moral principles of these characters (Stanton, 1965: 17 ). Characterization refers to the placement of certain characters with certain character(s) in a story. As has been said by Jones (1968: 33), characterization is a clear depiction of a person who is portrayed in a story. Thus, the character itself has 'actor of the story' and its characterization. It also includes what the characters are, how to describe them, and how to put and illustrate them in the story, so that the characters can provide a clear picture to readers. Characterization is not only interpreted how the character behaves, but also the aspect of appearance and how it relates to the outer part of oneself are important points. Between a character and its characterization, is, indeed, a complete coherence. Once a character name is mentioned, not infrequently, immediately indicates to us the character it has.

Plot or the structure of action is used to indicate almost any kind of action that is found in a story. Plot is important in making the arrangement of the story. Plot is the idea that determines how the story flows. Plot relates with one action to another in order to make a good organization of the story. In a well-plotted story,

nothing is irrelevant; everything is related. In the story, time is important not simply because one thing happens after another, but because one thing happens because of another (Robert and Jacobs, 1987: 9).

An action in the story cannot be separated from the plot and the character as the storyline and the conflict arise after the action of the character. Abrams (1999, pg. 224) argues that the plot (which Aristotle termed the *mythos*) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. Plot cannot be separated from action as the action of character made or rose up the plot of the story. The plot of the story is its entire sequence of events that directly cause or result from other events, and cannot be omitted without breaking the line of action.

Point of view suggests the way a story is told. It is a method and / or perspective used by the author as a means of presenting the characters, actions, settings, and events that make up the story in a work of fiction to the reader (Abrams, 1981: 142). Thus, the point of view is essentially a strategy, technique, tactic, which the author deliberately chooses to convey his ideas and stories. Everything that is stated in a work of fiction, indeed, belongs to the author, his view of life and his interpretation of life. However, all of these in the work of fiction are channeled through the character's point of view, through the character's perspective.

Point of view of the story itself can be broadly divided into two kinds: first person, using "I", and third person, using "he". Thus, from the point of view of "I" or "he", with its various variations, a story is told. Each of these two points of view suggests and demands its own consequences. Therefore, the areas of freedom and limitations need to be considered objectively in accordance with the possibilities that can be reached by the point of view used.

Literary narrative is divided into three, poetry, prose, drama. Prose is further divided into three, short stories, novels, novella. The name novel in English - and this is what then entered Indonesia comes from the Italian *novella* (which in

German: *novelle*). The difference between novels and other types of prose can be seen in terms of formality and length. A long story, say hundreds of pages in number, clearly cannot be called a short story, but rather a novel. Novel is more like a connected sequence of short stories considering its length and certain complexity which deals with the imagination of human experience, it also describes fictional characters and events involving a group of people in specific settings (Nurgiyantoro, 2002).

Stanton (1965: 11-36) distinguishes the building blocks of a novel into three parts: facts, themes, and means of pronunciation (literature). Facts in a story include characters, plot, and settings. The three of them are fictional elements which can be factually imagined the events, their existence, in a novel. Therefore, they can also be called the factual structure or factual level of a story. These three elements are to be regarded as one unit in the whole series of stories, not as something that stands alone and is separate from one another.

This theory related to research objects entitled *Frankenstein* (1818) by Mary W. Shelley, *Dr Jekyll and Mr Hyde* (1886) by Robert Louis Stevenson and *The Hunchback of Notre Dame* (1831) by Victor Hugo. Various characters are present in these novels with different characteristics. For example, the main character, Dr. Jekyll makes the novel's narrative fascinating.

## **1.6. Previous Studies**

In this proposal, researchers stated several previous studies. The first previous is a thesis titled *An Effect All Together Unexpected: The Grotesque in Edgar Allan Poe's Fiction* (2017) by Clintont M. Bryan from University of Vermont. This previous research was taken because it relates to the research topics, grotesque. Clintont used Edmund Burke's theory of the beautiful and the sublime. Often the sublime is expressed as terror at the immensity of a natural phenomenon like a tidal wave or avalanche—an element that is naturally beautiful, but also evokes what Burke calls astonishment. Clintont used descriptive as the method, to explain facts with analyzing.

The second previous study is an undergraduate thesis titled *The Internal Conflict Face by Victor Frankenstein in Mary Shelley's Frankenstein* (2015) by Rohmat Anang Fakhruddin from Maulana Malik Ibrahim State Islamic University. This previous research was taken because it relates to the research object, Mary W. Shelley's *Frankenstein*. Fakhruddin took one of the main characters, Victor Frankenstein and analyzed internal conflict in Victor himself. He used Sigmund Freud's Psychoanalysis, specifically about id, superego, and ego. He found out those three aspects in Victor Frankenstein. He used descriptive as the method, to explain facts with analysis.

The third one is a journal titled *A Mysterious Jewel of Hope, Part-Formed Possibility & Future Redemption: The Hunchback of Notre-Dame as Homo-Absconditus* (2013) by Craig Andrew Hammond from Liverpool John Moores University. This previous study was taken because it relates to research object, Victor Hugo's *The Hunchback of Notre Dame*. Hammond used the Culture Industry theory, specifically about a philosophical departure from the more traditional terrain. He related the story with metaphorical utopian ciphers hint towards the ache and possibility of unspecified wholeness and redemption, at some undisclosed point in the open and as-yet-unwritten future.

The fourth one is also an undergraduate thesis titled *Dual Personality of Dr. Jekyll in The Novel Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson: A Psychoanalytic Perspective* (2017) by Khairina Fadhilillah from Muhammadiyah University of Surakarta. This previous research was taken because it relates to research object, Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*. Fadhilillah used Sigmund Freud's Psychoanalysis, specifically about id, superego, and ego. He found out those three aspects in Victor Frankenstein. He used descriptive as the method, to explain facts with analyzing.