LITERARY CRITICISM: A SHORT ESSAY

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Abstract: This paper eventually is going to involve in literary criticism according to the option from the lecture. From all possible five options, this midterm paper assignment will be occupied by two questions that should be solved. The first question is analysing some proper scenes in the film of Joe Wright's *Pride and Prejudice*, from the original writer Jane Austen, the ideology on it, the analysing should attached some aspect of analysing that designated as key-term, the key term that should by focused are ideology, bourgeois society, and properties.

Keywords: Literary Criticism, Ideology, Bourgeois Society, Jane Austen, Joe Wright,

INTRODUCTION

Literary criticism is a branch of literature to judge a literary work (Wellek, 2005: 29). Literary criticism includes assessment of quality in order to make a decision whether or not a work of literature. Literary criticism is usually generated by a literary critic. It is important for a literary critic to have an insight into other sciences related to literature, history, biography, literature creation, background literature, and other related sciences. Allows a work of literary criticism can be analysed, classified and finally assessed A literary critic parse thoughts, ideologies, philosophy, world view contained in a literary work. A good literary criticism must include the reasons and evidence, either directly or indirectly in judgment (Seaton, 2014: 88).

For the second question, this paper will include the analysis the application of new historicism in Arundhati Roy's *The God of Small Thing*. In novel analysis, it should be concern with several key-terms that has been given. They are Stephen Greenblatt, Hypolyte Taine, and negotiation of power. It is clearly stated that two different methods that should be used in two different novels.

THE IDEOLOGY

It has been more than two century since it was first published in 1813. It is remarkable achievement for a literary work. Another important achievement is *Pride and Prejudice* has become the most loved reading in the world, based on the BBC in 2003. The success of this novel also brings success in her film; starring Keira Knightley is a big profit in the United States box office. It is incredible how it influence in the world (Badal, 2014: 7). Despite his great success, but striking differences from the novel and the film, the film further highlights *Pride and Prejudice* romance between Mr. Darcy and Elizabeth Bennet, while the novel is more widespread than the film. Elizabeth and Mr. Darcy only be viewpoint to British society in the 19th century could be said Elizabeth and Mr. Darcy became spectators and observers of things that happened at that time. This is where the intelligence of Jane Austen in concocting novel that tells the public sociology in the 19th century.

Jane Austen was born on December 16th, 1775, to the local rector, Rev. George Austen (1731–1805), and Cassandra Leigh (1739–1827). She was the seventh of eight children. She had one older sister, Cassandra. In 1783 she went to Southampton to be taught by a relative, Mrs. Cawley, but was brought home due to a local outbreak of disease. Two years later she attended the Abbey Boarding School in Reading, reportedly wanting to follow her sister Cassandra, until 1786.

During her formative years, Jane wrote plays and poems. At 14 she wrote her first novel, *Love and Friendship* and other juvenilia. Her first (unsuccessful) submission to a publisher, however, was in 1797 titled *First Impressions* (later *Pride and Prejudice*). In 1803 *Susan* (later *Northanger Abbey*) was actually sold to a publisher for a mere £10 but was not published until 14 years later, posthumously. Her first accepted work was in 1811 titled *Sense and Sensibility*, which was published anonymously as were all books, published during her lifetime. She revised *First Impressions* and published it entitled *Pride and Prejudice* in 1813. *Mansfield Park* was published in 1814, followed by *Emma* in 1816, the same year she completed *Persuasion* and began *Sanditon*, which was ultimately left unfinished. Both *Persuasion* and *Northanger Abbey* were published in 1818, after her death.

Pride and Prejudice is a humorous story of love and life among English gentility during the Georgian era. Mr Bennet is an English gentleman living in Hertfordshire with his overbearing wife. The Bennets 5 daughters are the beautiful Jane, the clever Elizabeth, the bookish Mary, the immature Kitty and the wild Lydia. Unfortunately for the Bennets, if Mr. Bennet dies their house will be inherited by a distant cousin whom they have never met, so the family's future happiness and security is dependent on the daughters making good marriages. Life is uneventful until the arrival in the neighbourhood of the rich gentleman Mr Bingley, who rents a large house so he can spend the summer in the country. Mr Bingley brings with him his sister and the dashing (and richer) but proud Mr Darcy. Love is soon in the air for one of the Bennet sisters, while another may have jumped to a hasty prejudgment. For the Bennet sisters many trials and tribulations stand between them and their happiness, including class, gossip and scandal.

In Marxist criticism, there is an approach to literature that focuses on the ideological content of a work its explicit and implicit assumptions and values about matters such as culture, race, class and power. Marxist criticism, based largely on the writings of Karl Marx, typically aims at not only revealing and clarifying ideological issues but also correcting social injustices. Some Marxist critics argue that literature and literary criticism are essentially political because they either challenge or support economic oppression. Because of this strong emphasis on the political aspects of texts, Marxist criticism focuses more on the content and themes of literature than on its form.

The very core is the theory that a society consists of a base and a superstructure (Rigby, 1998: 177). The base is the economic structure of a society and the superstructure is the kind of state, the laws and the politics, that exist to legitimate the power of the social class which owns the means of production. In other words, the superstructure's essential function is to legitimate the power of the bourgeois society over the waged people. Art and literature are part of the superstructure.

Ideology is not in the first place a set of doctrines; it signifies the way men live out their roles in class-society, the values, ideas and images which tie them to their social functions and so prevent them from a true knowledge of society as a whole (Eagleton, 2013: 8). As Karl Marx himself claimed that it is not the consciousness of men that determines their being, but, on the contrary, their social being that determines their consciousness (Ashcroft, Griffiths, & Tiffin, 1998: 220). In other words ideology, similarly to the superstructure, permeates society to the extent that no one knows it is there and the ideological view is seen as the impartial truth. Ideology is a belief-system, and in a class society those beliefs are founded on the assumption that the ruling class has a right to rule over the lower classes. The base, superstructure and ideology thus form society and in a class society they act to keep the ruling class in power.

Darcy is one of the protagonists of the story. One thing that we observe in his personality is that he is very reserved and doesn't mix up with people easily, we can see in many scene, especially when the first impression with Elizabeth in the ballroom in the first party at Mr. Bingley's. it is believed that every action of humans have an economic reason or explanation, so we can reason Darcy's attitude through Marxist approach in the way that perhaps he is a very class conscious man, who does not like mixing up with people below his class, that's the reason he does not go friendly with everyone he meets.

Charlotte Lucas is one of the major characters of the novel. She is the one who marries the man who is perhaps the most foolish of all the characters and has also been rejected by her friend when he proposed her. Still Charlotte Lucas accepts the proposal and tell it to Elizabeth (in the scene when Elizabeth is swinging in the backyard) with the hope that she would understand without any objection since reason she explained. Charlotte Lucas is a sensible, intelligent young woman, about twenty-seven, for whom time is running out. She is, by the standards of the time, becoming an old maid as it is starting to look like she will end up unmarried. Without income and education she does not have many options as to what to do with her life. As the eldest child in a family of many children, and the daughter of a father who has been knighted but does not have a large income, her options are limited indeed. As Charlotte's options have grown thin so has her expectations of life, something made very clear when she states her wishes to Elizabeth: "I ask only a comfortable home".

Money and class are two of the most central themes of Marxism, and they, to some extent infuse the entire analysis of the novel. In the early decades of the 19th century, people in

British society were very concerned with money and class. This is something that the protagonists of the novel have to deal with in a very real way. Elizabeth Bennet is a middle-class woman but acts and behaves more like a woman of the higher classes.

The Bennet estate is entailed away to the nearest male relative because the family lacks sons, and the five daughters will each have to marry a man with money who is able to support them. Mrs. Bennett's main purpose in life, therefore, is to try and throw her daughters into the paths of various rich men.

The novel is also embedded within a set of domestic concerns over property, money and status that highlight the changing social landscape of late 18th and early 19th century England. Austen's novels portray the gentry, a broad social class that includes those who owned land (the country or landed gentry) as well as the professional classes (lawyers, doctors and clergy) who did not. Though industrialization and urbanization had begun to take hold at the end of the eighteenth century, the most influential sector of society in Austen's time was the landed gentry. Throughout the eighteenth and nineteenth centuries, ownership of English land was concentrated in the hands of the relatively small landed classes, who retained their hold over the land through a system that encouraged the consolidation and extension of estates by enforcing strict inheritance laws.

Entails of the kind referred to in the novel were established during this period in order to concentrate wealth and enlarge estates by funnelling property to male children or male relatives rather than breaking it up and distributing it amongst family members. Thus, Mr. Bennett's land is left not to his daughters but to a (male) member of his extended family, Mr. Collins, ensuring that the property stays in the family line, while disinheriting Elizabeth and her sisters. Large country estates, of the kind Darcy and Mr. Bingley own, served as a symbol of the wealth and power of the landed gentry.

NEW HISTORICISM OF ARUNDHATI ROY

The God of Small Things is Arundhati Roy's first novel works that directly brings Arundhati to the prestigious Booker Prize in 1997 The God of Small Things is a semi-autobiographical novel with a strong political background. Set in Ayemenem, Kerala, India, in 1969 this novel tells the story of childhood twins with two ovaries (two eggs twin), Rahel and Estha. They separated when she was 7 years old and meet again at the age of 31 years.

The God of Small Things that emphasizes the little thing in life is able to build and transform a person's behavior. Rahel and Estha had a bleak childhood. They stay at home and Mamachi Papachi (grandfather and grandmother) with their mother (Ammu), uncle Chacko and Baby Kochamma (Papachi sister). Phases of life in Kerala who was involved Communism, the caste system of India, and the Syrian Christian way of life, making this pair of twins

through a lot of things ranging from divorce, domestic violence, death, political turmoil, sex abuse, betrayal, black sheep communist movement, disappointments and separation.

Rachel grew up in America, while Estha entrusted to his biological father who is an alcoholic. They met again in Ayemenem when aged 31 years. Rachel grew up as a woman who is smart, free-spirited all at once cynical. On the other hand, Estha turned into a quiet man who almost never utters a word due to her childhood trauma.

Hippolyte Adolphe Taine idea to criticism is analyzing literature from the history side, history of autobiography. His theory says that man is bound by three components: race, milieu, and moment. Though Taine coined and popularized the phrase "race, milieu, and moment," the theory itself has roots in earlier attempts to understand the aesthetic object as a social product rather than a spontaneous creation of genius. The first object is race, in matter of ethnicity, blood, and genetics, then Milieu as a matter of surroundings and environment. Finally, the Moment is a matter of momentum, the right time of writing or the right time of publishing (Hauser, 2012: 96).

The story of the novel brings us to two races; western, British and eastern, Indian. In this novel, it shows us how different British and Indian. British are regarded as the superior race while Indian is low class. In this novel show, how Kochamma's family give the hard struggle to impress Margaret and Sophie Mol who come from England. Even the twins sing English song to impress Sophie Mol when they are on their way back home. Besides, many Indians follow British rulers. For example, after Ammu calls her father a "wiper" in Hindi for his blind devotion to the British, Chacko explains to the twins that they come from a family of Anglophiles or lovers of British culture, and he goes on to say that they despise themselves because of this.

After that, in India, the caste system was considered a way to organize society. The Ipes are considered upper class. They are factory owners, the dominating class. Mamachi and Baby Kochamma would not deign to mix with those of a lower class. Even Kochamma, who has been with them for years, will always be a servant of a lower class. It is describe social economic which happened in India. Chacko suffers more veiled racial discrimination, as it seems his daughter also did. His English wife's parents were shocked and disapproving that their daughter should marry an Indian, no matter how well educated. Sophie Mol at one point mentions to her cousins that they are all "wog," while she is "half-wog." The Ipes are very class conscious. They have a need to maintain their status. Discrimination is a way of protecting one's privileged position in society.

Milleu said as a matter of surroundings and environments. Then Anglophilia is the matter of in this case. Roy shows how Indians give the high praise to British. Roy wants to satirize her people because they very praise British and regard that British is better than Indians itself. Western values lie down in her novel, such as Chacko who studied in Oxford

and married British women, Margaret; and has a half British Indian daughter, Sophie Mol. The Ipes invest on Western culture and education as their rightful source of collective references. Estha's hero is Elvis Presley, the children speak English, and uncle Chacko was sent to college, in England (Oxford).

After, Ammu was passed away, Rahel continues her study in Delhi and takes architecture. Then, she moves to New York and Washington. When she was 31, she knows that Estha back to Ayemenem. And Rahel decides to back there. Being back in Ayemenem brings back a flood of memories for Rahel. The twins go through old items like their Wisdom Exercise Notebooks and look at little trinkets that they collected as kids. Rahel and Estha spend a lot of time together. Although, Rahel spend many times out of Ayemenem, she cannot forget about this place.

The surrounding in India much violence happened to women and children. It is because of economic and their social. Ammu is cruel to her children, especially Rahel. "If it weren't you I would be free. I should have dumped you in a orphanage the day you were born. You're the millstones round my neck!" So they decide to go out from their village. "Sophie Mol had convinced the twins that it was essential that go along". It makes they think that mature people is smart people. They can do everything that they want. "The absence of children, the adults' remorse. It would make them truly sorry. They would search everywhere.....all three them were dead. They would return home."

Moment is a matter of momentum, the right time of writing or the right time of publishing. In this novel, Baby Kochamma and Mamachi have tricks to trap Rahel, and Estha. They don't want they gather with them. The first trick, Baby Kochamma and Mamachi trick Ammu into going into her room and they lock her in. When Estha and Rahel come to the door and ask Ammu why she's locked in her room, she screams that it's their fault. Then, Estha and Rahel decide to go from their home.

Then to cast out Ammu, Baby Kochamma and Mamachi do trick B. Baby Kochamma goes to the police, making up a bogus story about how Velutha tried to rape Ammu and kidnapped the kids. Then, the police try to find Velutha and drag him away. But Rahel and Estha know all of happened. And the police said that Rahel and Estha not look like kidnapped. but, when Sophie Mol follow Estha and Rahel go, she died and Baby Kochamma blames Estha and Rahel who kill Sophie Mol. and Baby Kochamma said to Estha and Rahel to send Ammu to the jail. And Ammu tries to clear Velutha's name.

Stephen Greenblatt proposed new historicism by aiming simultaneously to understand the work through its cultural context and to understand intellectual history through literature, which follows the 1950s discipline of History of Ideas and refers to itself as a form of "Cultural Poetics." New Historicism shares many of the same theories as with what is often called cultural materialism, but cultural materialist critics are even more likely to put emphasis on

the present implications of their study and to position themselves in disagreement to current power structures, working to give power to traditionally disadvantaged groups. Cultural critics also downplay the distinction between "high" and "low" culture and often focus predominantly on the productions of "popular culture." (Tyson, 2006: 296) New Historicists analyze text with an eye to history. With this in mind, New Historicism is not "new". Many of the critiques that existed between the 1920s and the 1950s also focused on literature's historical content. These critics based their assumptions of literature on the connection between texts and their historical contexts (Marotti, 2010: 19).

In Kerala, those with connections to the Western World have long been seen as having an advantage over those who do not, dating from the belief of many that they were descendants of the one hundred Brahmins Whom Saint Thomas the Apostle converted to Christianity when he traveled east after the Resurrection. The consequences of this adoration of western culture and the remnants of colonialism are exemplified best in Chacko. Educated at Oxford, a Rhodes Scholar and divorced from an Englishwoman, Chacko claims to be a Marxist, despite the fact that he is the epitome of the bourgeoisie, running the Ipe family's Paradise Pickle and Preserves Factory. He brings back Western capitalistic ideas from his time at Oxford, takes over the family pickle business, and proceeds to begin to run it into the ground. Despite the fact that Mamachi had made more money, Chacko's ideas are western and therefore take precedence. He has assumed the ways of the British conquerors, educating himself in their ways and taking advantage of his own workers the way he feels he has been taken advantage of. Indeed, he took the ultimate step, as Ammu tells him, of marrying their conquerors, an outward sign of how he inwardly surrendered to all their English ways. Nevertheless, he proclaims to the twins ambivalence toward his subjectivity— "though he hated to admit it, they were all Anglophiles. They were a family of Anglophiles. Pointed in the wrong direction, he trapped inside their history, and unable to retrace their steps because their footprints had been swept away. The very footprints of the colonized, the evidence that a person has inhabited a certain location, cannot be found again. The British have left; but their influence has not. Their footprints are clear in the lives of who they left behind to suffer the consequences. Even Chacko's dreams are haunted by those who have left him behind. Raised believing that his culture is inferior to that of another, Chacko can only do his best to achieve what he can in that superior culture, whether it is speaking English with his "Reading-Aloud" voice or becoming exactly what his country fought against, a colonizer himself.

Kerala all seem to have adopted this attitude toward them, placing Western culture above them, on a pedestal that cannot be reached, only attempted, by one of their own. The separation between the borders of the East and the West is symbolized by the History House and the hut where Velutha grew up, a place which Rahel and Estha are not allowed to even enter, and the place where they (and Ammu) break the Love Laws. In the ultimate act of

rebellion against their customs and their heritage. They do eventually cross that illicit border, and witness “history in live performance,” as the Love Laws have been found to have been broken and Velutha receives his punishment.

Once one of their own took on the native ways, he felt victim to the English stereotypes of an Indian ruled by emotions, lust and fear, and killed him. The villagers believe these stereotypes of them and believe that it is much better for them to assume the ways of the British than for the British to assume their inferior ways. For example, the object of Baby Kochamma’s affections, the Irish priest Father Mulligan, converts to Hinduism at the end of his life, after a lifetime spent as a Christian missionary in India. Baby knows this happened, but refuses to accept it as truth, preferring instead to dream the dream that might have happened—that she might have captured Father Mulligan’s heart by converting to Roman Catholicism and joining his order.

Another way in which the double subjectivity of colonialism still looms in the former British colony is in the violence that the police officers of Ayemenem accept as duties of the state. Under British control, Indians had been subdued as lesser humans and as slaves, and after the handover of power, the Indians in Ayemenem continue to treat each other with the same disrespect. Perhaps the colonized of Ayemenem feel so powerless, and still feel powerless in the wake of, British rule, that they themselves much colonize groups within each other. This is why the system of “Touchables” and “Untouchables” in the novel is still allowed to thrive, even after the invasion of British democracy. Just as Chacko mourns that his “footprints have been swept away,” the Untouchables had to literally wipe the evidence of their footprints away so that a Touchable would not have to walk in a lower person’s footsteps.

That instinct seemed to be learned at the hands of the colonizers. The shadow of colonization is felt not only in India as a whole but in this village by a river, in Velutha’s life and death.

The villagers’ own dreams, one of the most sacred aspects of a person’s self and identity, have been “re-dreamed” by those they were conquered by as negotiation of power with the British. Nothing they have is their own. The only way for them to manifest their anger at this betrayal is by placing the same restrictions on others and off of themselves. They must take their anger out on Velutha, the prisoner, because he embodies their own imprisoned selves. They will never be happy or sad enough to be good enough for the world, so they act like what they know—the colonizers.

Indeed, by subjecting each other to the same totalitarian and senseless laws that Britain imposed on them—here found in the forbidding Love Laws—the twins’ society renders itself vulnerable to the continued influence of its previous colonizers, rather than forging a new identity based on merit and not skin color or class. As the British military looked down on their darker skin color, Ammu’s family looks down on Velutha’s darker skin. And, just as Rahel and

Estha are emotionally paralyzed from the terrible events they witness as children, the people of their village are equally scarred from the domination of foreigners that they suffered in their younger years. Just as Rahel and Estha finally find a way to move beyond their tragedy, so too must the rest of Ayemenem look for a way to move beyond the colonization and the influence it exerted on everyone, before and after 1947.

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