

CHAPTER I

INTRODUCTION

The researcher offers explanations derived from the sub-chapters within the introduction chapter to provide a comprehensive understanding of the research process. These justifications encompass data-based findings, insights into the discovered data phenomenon, research questions, research objectives, and the significance of the research.

1.1 Study Background

Literature is a work of pure art produced by humans and for the humans themselves. Literature, according to Sangidu (2007) It is a separate experience of the author expressed through creativity based entirely on personal experiences described in written media. Literary works consist of various forms, including poetry, prose, and drama. Prose can be in the form of novels and short stories. A story in literary work can be either non-fiction or fiction. In non-fiction, the author expresses it for the truth or the accuracy of the events, people, or information presented. In fiction, it refers to the reality and real information, real events, and real characters in the story. The beauty in literature can be pleasing to the reader, providing entertainment in language, presentation, storyline, or problem-solving.

Literary works created by authors must contain certain values conveyed to the reader, such as moral values. The reader is expected to find and retrieve these values through various events or phenomena in the novel or literary work with emotional and psychological characteristics (Nugiyantoro, 2002). The ethical aspect of a story in literary works is typically intended as a recommendation referring to certain ethical teachings that are realistic in people's social lives and society.

As time progresses, literary works have evolved from leisure-time reading to study materials for understanding life and social backgrounds. Readers desire to understand literary works in greater depth, going beyond the storyline. This desire has driven scientific approaches and studies of literary works. One of the most famous literary forms is the novel, a full paper containing stories based on experiences or imagination conveyed through writing.

In literary work or novel research, characterization, character analysis, or character psychoanalysis is often used as research material. Characterization is essential, as characters bear meaning and ideas conveyed by the author in a novel. With characters, a complete story can be formed. Characters in literary works can be humans, animals, or other entities, given the effect of personification, such as different subjects or objects considered figures (Schmitt, 1982). Each character in a story has a distinct personality, and their behaviour differs due to different motivations.

Psychological science is needed to understand each character. Studying psychology allows for analysing, describing, and explaining human behaviour in everyday life or social conditions due to certain factors. (Gunarsa, 1979). Literature and psychology have indirect continuity, sharing the same object as human life. Psychoanalysis emphasizes the dynamics determining human behaviour, considering factors like childhood experiences or past events shaping a character's personality (Hjelle, 1992)

Literary works often use distinctive language styles, such as metaphor, symbolism, and strong imagination, to convey messages and create aesthetic experiences for readers or listeners. Through beautiful language and various literary techniques, literary works can affect emotions, enriching human understanding of life and humans (Forgacs, 2020).

In addition, literary works also have historical and cultural values. Literary works can reflect social, political, and cultural values when they were created. Classical literary works often become important historical witnesses, showing the state of society in the past. The forms of literary works include poetry, Prose, drama, and other literary works belonging to the old literature, the transition period, and modern literature. One of the examples of the prose literary genre Prose is a fictitious work, which means imaginary stories or fictional stories, namely suggesting a work that tells something fictional, imaginary, imaginative, or something that does not exist and does not happen, so there is no need to look for the truth in the real world (Forgacs, 2020).

This phase is the background of one of Mario Puzo's masterpieces in American literature, *The Godfather*. The classic novel tells the story of the mafia family led by Don Vito Corleone, one of the respected Mafia-Sicilian leaders in New York City. The main character, Don Vito Corleone, is known for being logical, fair, and generous despite leading an underground mafia empire. Another main character is Michael Corleone, the youngest son, who is confronted with conflicts and incidents that change his life and destiny. The novel explores themes of family, loyalty, honour, power, and the consequences of a life of crime.

Comparative literature according to Remak (Darmono, 2005) is the study of literature outside the boundaries of a country and the study of the relationship between literature and other fields of science and belief, such as art (for example, painting, sculpture, architecture, and music), philosophy, history, and social sciences (e.g., political economy, sociology), science, religion, etc. The study used in this research is a comparative literary study in the form of an affinity study.

Affinity in comparative literature studies the kinship relationships of literary texts. The meaning of kinship, the similarity of elements, and relationships between types in literature is the interconnectedness of the intrinsic elements of literary works (Endarswara, 2003) as a literary work, the novel is included in various prose. An ideal novel with stories filled with events that occur in life, complete with various problems that demand solutions.

The novel *The Godfather* by Mario Puzo is a crime story published in 1969. This novel tells about the Corleone mafia family, led by Don Vito Corleone, and the power struggles and dynamics within the Italian-American Mafia. The novel is primarily set in the 1940s and 1950s and provides a detailed and compelling account of the Mafia underworld. The story centres on Michael Corleone, Vito's youngest son, transforming from an outsider with no interest in the family business into a powerful and ruthless Mafia boss. The novel explores themes of family loyalty, honour, power, and the consequences of living a life of crime. He digs deeper into the complex workings of the Mafia and the complex relationships between its members.

The Godfather became very successful and achieved even greater fame when

it was adapted into a trilogy of films by Francis Ford Coppola. The first film, released in 1972, is considered one of the best films ever made and won the Academy Award for Best Picture. The sequels, released in 1974 and 1990, further explored the characters and storylines established in the original novel. In connection with that, a serial film is known by almost everyone, from children to adults. The film is a serial called *Peaky Blinders*.

Peaky Blinders is a crime drama television series created by Steven Knight. The series first premiered in 2013 and ran for five seasons until 2019. The story is set in Birmingham, England, after World War I. It follows the story of the Shelby family, known as the Peaky Blinders, who become involved in illegal activities such as gambling, illegal alcohol sales, and fighting with rival gangs. The series features Cillian Murphy in the lead role as Thomas Shelby, the charismatic and ruthless leader of the Shelby family. He leads the Peaky Blinders with an iron fist and seeks to expand his family's power and influence. Throughout the series, we also meet characters such as Arthur Shelby (played by Paul Anderson), the loud and impulsive brother Thomas, and Shelby's three sisters, Polly (played by Helen McCrory), Ada (played by Sophie Rundle), and Finn (played by Harry Kirton).

Peaky Blinders captured the audience's attention with its distinctive visual style and the actors' impressive performances. This series is also known for its complex story, which is full of intrigue and presents the dark nuance and atmosphere of the tense post-war era. In addition, the music in this series is also an important element, with the soundtrack combining modern music and classic songs, creating a unique atmosphere. Literary works, both in the form of prose and others, have a building structure. Peaky Blinders captured the audience's attention with its distinctive visual style and the actors' impressive performances. This series is also known for its complex story, which is full of intrigue and presents the dark nuance and atmosphere of the tense post-war era. In addition, the music in this series is also an important element, with the soundtrack combining modern music and classic songs, creating a unique atmosphere. Literary works, both in the form of prose and others, have a building structure.

The structure of the literary work is in the form of a story structure, which

includes themes, story facts in the form of plot, characters and characteristics, a setting, and story facilities in the form of point of view, language style, and others. Likewise, some elements make up films, namely narrative and cinematographic elements. One of the building elements of the film is the narrative element. These narrative elements relate to aspects of the story or the film's theme. So that these elements are similar to the structure of prose builders. Namely, there are elements of character, plot, setting, and others. The difference is that the film already uses an audio-visual tool ((Bordwell, 1990).

The novel *The Godfather* by American writer Mario Puzo and the British crime drama television series *Peaky Blinders* have many similarities and differences. The similarities between the two literary works mentioned above are not limited to themes but also include similarities in other elements, such as events and characters. Therefore, even though the two literary works were made in different countries with different cultural backgrounds, they have many similarities besides their differences. Therefore, the novel *The Godfather* by American writer Mario Puzo and the British drama television series *Peaky Blinders* can be compared.

Comparing these two literary works, namely the novel *The Godfather* and the film *Peaky Blinders*, does not mean looking for each other's weaknesses. The comparison of these two works is centred on characterization comparisons. So, the researcher examines the comparison of characterizations in the novel *The Godfather* and the film *Peaky Blinders* because the two literary works have some similarities and differences, especially in describing the characters. Although the characterization and use of language in the novel *The Godfather* and the film *Peaky Blinders* are almost the same, the storyline and history of these two objects are slightly different.

In the novel *The Godfather*, the characters are named after Italian characters, while the film *Peaky Blinders* is based on characters with names based on English characters, like Vito Corleone in *The Godfather* and Thomas Shelby in the movie *Peaky Blinders*. Then the novel *The Godfather* is a work of fiction created by Mario Puzo, while the film *Peaky Blinders* is based on a true story. The *Peaky Blinders* street gang did exist during World War I in Birmingham, England. The

similarities between the two literary works of different types and cultures make researchers interested in analysing the literary comparisons between the two works. So, the nature of the study contained in this study is comparative affinity, namely looking for ties or similarities between two literary works, the novel *The Godfather* by American writer Mario Puzo and the British crime drama television series *Peaky Blinders*..

Before starting the discussion of this study, it is important to look at the research that has been done previously in this area. In this section, the researcher will present several studies that are relevant to the discussed topic.

1. Fashion as a Representation of Greasers' Masculinity in *The Wild One* (1953) written by Tegar Aliyyu Sulistiawan, a student of UIN Sunan Gunung Djati Bandung, Faculty of Adab and Humanities, 2023. This study discusses the fashion worn by the characters in the film *The Wild One* in relation to the characterization of the characters in the film. The similarities with this study are the same in discussing the characterization of the characters but different in the objects and theories used. The theory in that research uses film studies and cultural studies, while this research uses the theory of comparative affinity.
2. The study is named *Ayat-Ayat Cinta: Kajian Ekranisasi*. The study has been completed. Karkono is a Postgraduate programme student in the Faculty of Cultural Sciences. In 2009, Gadjah Mada University applied theory in this study. Dynamic Structuralism was used to separate the novel and film's essential features. This idea allows you to view elements outside of the text. Plot and characterisation are two intrinsic features of the novel and film *Ayat-Ayat Cinta* that are analysed
3. *Transformasi Politis Filmisasi Sastra Indonesia : Kajian Ekranisasi Cerpen Lintah dan Melukis Jendela ke dalam Film Mereka Bilang, Saya Monyet Karya Djenar Maesa Ayu dalam Perspektif Posmodernisme Hutcheon*. This research was written by a master's student in the Graduate Programme, Faculty of Cultural Sciences, Gadjah Mada University, in 2010 under Suseno's name. The research describes the changes in Cerpen

Lintah dan Melukis Jendela ke dalam Film Mereka Bilang, Saya Monyet Karya Djemar Maesa Ayu. As well as examine the ideological-political aspects of these changes. In this research, to examine ideological-political aspects of existing representations, researchers use the perspective of postmodernism. (Hutcherson, 1991)

4. Novel Dan Film Rumah Tanpa Jendela: Kajian Sastra Bandingan written by Narendra Prabu Arimurti Perwiraningrat, a student of Airlangga University, Faculty of Cultural Sciences, 2013. This study compares the structure in the novel and film Rumah Tanpa Jendela and explains the meaning of similarities and differences between novels and films. A comparison of the structures referred to in this study includes a comparison of plot structure, characters, settings, and themes in the novel and Rumah Tanpa Jendela. Research is classified as qualitative research that applies structural methods and comparison methods. The structural method dissects internal events. text through plot, characters, settings, and themes.
5. An Ecranization Study of the novel and Film Sabtu Bersama Bapak. This study was written by Wahyu Sekar Sari from Universitas Negeri Yogyakarta in 2017. This research describes a comparison of plots in the novel and film Sabtu Bersama Bapak and describes the changes that occur in the process of equalization from the novel to the film Sabtu Bersama Bapak
6. Yenni Armiati, a student of MPBSI PPs Unsyiah, wrote the organization of the novel Assalamualaikum Beijing into the film Assalamualaikum Beijing in 2018. This research analyses the shrinking and addition of characters, plots, and settings from the novel to the film. The data sources in this study are the novel by Asma Nadia and the film directed by Guntur Soeharjanto.

1.2 Statement of Problem

The research is prompted by the observed similarities in character depiction within Mario Puzo's novel "The Godfather" and the television series "Peaky Blinders" by Steven Knight. The research questions aim to explore and compare the nuances of character portrayal in these two distinct yet thematically aligned works. Specifically, the questions delve into the depth of this comparison, examining character development in both the novel and the TV series. Additionally, the research seeks to identify and elucidate any shared characteristics in the depiction of characters across these different literary forms:

1. What is the comparison between the characterization in Mario Puzo's novel The Godfather and that in Steven Knight's British film Peaky Blinders??
2. What are the similarities in characterization the characters in the novel The Godfather and the film Peaky Blinders?

1.3 Research Objective

The core objective of this study is a meticulous examination of characterizations in Mario Puzo's novel The Godfather and Steven Knight's British film Peaky Blinders. This investigation provides a comprehensive structural comparison, delving into the similarities and differences in how characters are portrayed in these literary works. The chosen research method is a comparative literary study, specifically an affinity study.

In comparative literature, affinity studies involve a nuanced exploration of the kinship relationships between literary texts. This approach delves into shared elements, similarities, and the interconnections between different types of literature (Endarswara, 2003) This study focuses on analyzing the intrinsic elements present in "The Godfather" and "Peaky Blinders," acknowledging their unique cultural backgrounds.

By employing a comparative lens, the research aims to unveil insightful observations about the nature of characterizations in these two diverse yet comparable literary forms. Through this exploration, the study contributes to a deeper understanding of how characters are crafted and presented in narratives from

different cultural contexts. The affinity study provides a framework for identifying and interpreting the kinship relationships between these two prominent literary works.

1.4 Research Significance

The research holds significance on both theoretical and practical fronts, contributing to literary studies and offering tangible insights for real-world applications.

Theoretical significance: The primary theoretical contribution exemplifies a methodological approach to literary analysis, specifically employing a comparative method. By undertaking a detailed investigation into the characterizations within Mario Puzo's "The Godfather" and Steven Knight's "Peaky Blinders," the research seeks to establish a model for comprehending and assessing the comparative aspects of literary works. This could serve as a guide for future scholars and researchers engaged in similar comparative literary studies.

Practical significance, on a practical level, is that the research aims to enhance knowledge and understanding, particularly in discerning between virtuous and negative character traits in real life. The study's findings can be instrumental in guiding individuals to identify qualities worthy of emulation and those that should be avoided. Moreover, the insights garnered from the characterizations in the novel and film could be utilized to underscore the importance of diligence and perseverance in achieving personal and professional goals. The practical implications extend to personal development, ethical decision-making, and the pursuit of success, offering valuable lessons from the characters in the analyzed literary works.

1.5 Conceptual Framework

Comparative literature is traditionally known as the study of two or more literature in comparison (English and German, for example) and their multi-dimensional components, which may encompass aspects such as the historical, gender, economic, cultural, social, philosophical, religious, and linguistic factors of the distinct cultures being analyzed.

"Comparative Literature to me isn't really just about literature. It's about paying attention to the ways in which we read, understand, and engage with the world and with meaning-making."

Bess Rose, Program Alumna (MA, 2001), Bess Rose's statement emphasizes that Comparative Literature extends beyond exploring literary works alone. Instead, it examines how individuals read, comprehend, and interact with the world while constructing meaning. In the context of Ir's study, this perspective aligns with the idea that Comparative Literature is not solely about comparing texts; it is also about understanding the cultural, social, and psychological aspects that influence the creation and interpretation of literary works. Therefore, Ir's conceptual framework can incorporate the comparison of characters and an exploration of how these characters reflect and shape cultural narratives, values, and reader engagement in both *The Godfather* novel and the *Peaky Blinders* TV series (University at Buffalo, 2024).

The term 'Comparative Literature' is difficult to define because it evolves not one but two or even more than two pieces of literature simultaneously. It becomes even more difficult when the comparatist has to consider the multidimensional aspects of comparative literature, such as the linguistic, cultural, religious, economic, social and historical factors of different societies.

In order to understand the term "comparative literature", we must analyse its nomenclature. Etymologically, comparative literature denotes any literary work or works compared to any other literary work or works. Hence, comparative literature studies inter-relationships between two or more significant literary works or literature. It is essential that while making a comparative study, we consider the sources, themes, myths, forms, artistic strategies, social and religious movements, and trends.

With his critical approach and investigations, the comparatist will find out the similarities and dissimilarities among various works he has undertaken for comparison, and justification lies in the fact that his approach must be unbiased and

unprejudiced to reach the ultimate truth. Only his earnest and sincere approach will bring forth the naked truth or natural results, which is the purpose of comparative study.

Taken broadly, comparative literature is a comprehensive term. Its scope encompasses the totality of human experiences into its embrace. Thus, all internal human relationships among the various parts of the world are realized through the critical approach to literature under comparative study. It helps to vanish narrow national and international boundaries, and the universality of human relationships emerges in place. Thus, comparative literature includes the comparative study of regional, national, and international literature. However, there are many overlapping terms in this concern, such as - Universal literature,

General literature, International literature and World literature. Repeatedly, comparative literature includes experiences of human life and behaviour. In the conception of world literature, the works of Homer, Dante, Shakespeare, Milton, Goethe, Emerson, Thoreau, Valmik, and Vyas should be taken as one for comparison. Virgil's Aeneid, Homer's Iliad, Milton's Paradise Lost, and Indian Epics- the Ramayana and the Mahabharata- can be studied compared to world literature.

If taken psychologically, human nature is undoubtedly the same worldwide. That is why human expressions in all literary works or literature are bound to have deep-rooted similarities and affinities. Hence, there are affinities between the masterpieces of different literary works of different nations. Human nature, no doubt, is very complicated, and this complexity in different kinds of literary works makes comparative study a complex phenomenon.

As mentioned above, the comparative study is similar to a critical approach to a particular literature, except that we deal with two or more pieces of literature side by side. In this way, the subject matter becomes vaster and perspective wider. Boundaries of comparative literature must be extended to encompass human life and experiences in one's embrace.

Bijay Kumar Dass's definition of comparative literature is very simple, vivid, and understandable. The simple way to define comparative literature is to say

that it is a comparison between two literature. Comparative literature analyses the similarities, dissimilarities, and parallels between two literatures. It further studies themes, modes, conventions and use of folk tales and myths in two different literatures or even more.

Tagore refers to comparative literature by the name of 'Vishvasahita'. Broadening the scope of comparative literature, he remarks: "From narrow provincialism, we must free ourselves, we must strive to see the works of each author as a whole, that whole as a part of man's universal creativity, and that universal spirit in its manifestation through world literature" (Quoted in Buddhadeva Bose, "Comparative Literature in India, "Contribution to Comparative Literature; Germany and India; Calcutta, 1973).

If taken historically, comparative literature resulted from a reaction against the narrow nationalism of 19th-century scholarship in England. Though it was an occasional tradition, the comparative study of literary works was in vogue right from the beginning of the Christian era. The Romans were the pioneers in the field of comparative study. They outdid the Greeks in the development of comparative study.

The Romans worked out the tradition of comparing the works of great orators and poets of Greek and Roman and found many similarities among their studies of literary works. Quintillion undoubtedly pioneered this concern, but Longinus endeavoured to set the comparative study in systematized discipline. If he had preceded

Quintillion would have been the pioneer in this field. He brought forth the names of Homer and Plato, among others. In the Indian comparative approach, the Sanskrit critics emerged during the 6th century A.D. It is clear from the commentaries on Kalidasa's Meghduta and Abhijnanasakutala. After that, critics like Kuntaka and Abhinavagupta, with their qualitative approach, paved the way for modern comparators. R.S. Pathak, giving the historical development of the new discipline, comparative literature, says:

Mathew Aronold made meaningful efforts in English world and emphasized strongly the significance of the comparative approach to literary works. He wrote in a letter in 1848, "Every critic should try and possess one great literature at least besides his own and more the unlike his own, the better."

Thus, he pioneered comparative criticism in England and inspired other critics to work on this new discipline. It is suggested that the comparatists undertake the masterpieces of creative writers whose works have cosmopolitan status in literary fields. That is why Ezra Pound and T. S. Eliot called for criticism of poetry on parameters of universal world poetry, or the works of maximum excellence. This approach will direct the comparative study of literature towards the international level.

In his article, "Comparative Literature aThe Searchics: the search for a significant order", R.S. Pathak has indicated well-known aspects of traditional comparative studies, i.e. Folklore, Influence, Genres and Themes:

Folklore

Folklore offered the starting point and, in some cases, the frame work for successful studies in thematology.

Influence

Mazzini once said that a developed, cultivated literature, nurtured by itself, without influence from foreign literature, is something unthinkable; centuries before him, the Indian Poetician Rajasekhara had maintained that it is not that poets are not thieves. Writers have borrowed and even plagiarized occasionally in all ages, and some points of affinity between masterpieces of different literary traditions can be established by comparison.

In support of the facts mentioned above, we can give details from Indian

National and Regional Literature. Sanskrit, being the language of ancient Hindu scriptures, influenced Indian literature, especially in Northern Indian languages, leaving aside Urdu, which is a language of recent origin. Undoubtedly, it did not influence much Southern Indian literature, still the language of Hindu religion and culture, played a significant role in developing Southern languages.

The Perso-Arabic influence was influenced by political infrastructure. With the advent of Muslim rule in India, Persian, though a foreign language, highly affected Indian literature and culture, art, architecture, music, dance, etc. A hybrid culture came into existence. The Kathak dance, the form of Ramlila, was enjoyed at the Mughul Court. Muslim monuments acquired Hindu temple motifs. Urdu, a dialect originating from the barracks, became a highly sophisticated and sweet language of literary expressions, with no religious text at its support. It is a fact that Arians and Muslims settled in India and made India their home.

They influenced Indian culture and also adopted the Indian ways of life. The English ruled India from abroad and did not follow the mainstream of Indian culture. The influence of the West could be seen in all aspects of Indian life, Indian culture, philosophy, politics, educational policies, and even medical sciences. English schools were opened, and they taught English to the Indian people for communication. They also propagated their religion on Indian soil. On the other hand, when Raja Ram Mohan Roy visited Europe in 1830, it was just the first attempt of an Indian scholar to explore Europe, and the process of give and take continued.

Initially, Americans came to India for trade and commerce; with time, they began to take an interest in cultural exchange, and further, this closeness resulted in a keen American interest in India's literary and philosophical heritage. When the Western world indulged in material prosperity, American scholars considered the East their only hope for spiritual rejuvenation. The Transcendentalists like Emerson, Alcott and Thoreau found a close kinship with ancient Hindu philosophy. Indian classics were translated into English by Raja Ram Mohan Roy, Sir William Jones and Charles Wilkins, and Americans responded to these translations enthusiastically. Even Mahatma Gandhi was impressed by Thoreau's philosophical

views and found many similarities.

Genre

Genre has been an important element of the comparative literature curriculum. Ferdinand Brunetiere was the first to show deep interest in the genre's evolution. According to him, every literary type has a birth, heyday and wane.

Theme

The term themes would include thematological categories such as motifs, recurrent images, etc. The study of themes may also consider 'associations' of all types governed and directed by various psychological and cultural factors establishing rules and patterns for them.

Moreover, Hudson believes the comparative method will be of great service when dealing with historical literature. After his return to Russia in 1870, Alexander Veselovsky brought out a series of studies on the migration of themes, ranging all over the Western and Eastern world. Similarly, in his preface to the new edition of Warton's History of English Poetry (1824), Richard Price regarded literature as a huge treasure house of themes that spread, multiply and migrate. French scholars also collected evidence about literary relations and global migration of themes and motives. The two other important aspects of comparative literature are literary criticism and translation.

Criticism

Criticism is an important factor in the field of comparative study. Criticism of literary work does not mean finding its weaknesses or shortcomings only. Critics should highly eulogize the good qualities of the work 'if discovered'. To Renan- The comparative method is a "grand instrument of criticism" (L' Avenir de la science) (Paris, 1890 p.269).

Translation

One more thing is worth mentioning here: translation has a significant place in comparative studies. Translations are valuable in bringing about similarities and dissimilarities between significant works of Literature and are very helpful in the field of research. Fitzgerald's translation of Omar Khayyam's Rubaiyat is an important point to be considered.

The translation should be as close to the original work as possible. Only then is it possible to understand and evaluate the original literary work? Translation can be used as a tool for comparative study. English translation of European classics will help Indian students compare Indian Literature. Similarly, Indian classics in English translation will be helpful for European students in comparative study with their Literature. Thus, translation helps the students of comparative Literature develop an international approach in different spheres, such as literary, economic, social, philosophical, religious, cultural, historical and artistic values.

Translation is of paramount importance in comparative studies of world literature as well as regional Literature. With successful translation, the comparative approach will be maintained. Moreover, the comparatist who compares two literary works written in two languages must be bilingual and a successful translator. If a literary work is written in Persian and the other is in Punjabi, the task of comparison will be easy if he knows both languages; again, if he knows even a third language (suppose English), the work of comparison will be easier.

Comparative Literature, as seen in the narrative depth of "The Godfather" and "Peaky Blinders," involves navigating multiple dimensions simultaneously. This challenging yet enriching approach considers linguistic, cultural, and historical factors, echoing the complexity highlighted in relevant academic discussions.

The exploration of universal themes and human relationships in "The Godfather" and "Peaky Blinders" resonates with the essence of Comparative Literature. These

narratives delve into shared human experiences, emphasizing the intrinsic connection between characters and audiences across diverse cultural contexts.

Analyzing historical influences in "The Godfather" and "Peaky Blinders" contributes to the broader understanding of Comparative Literature. This examination reveals the nuanced interplay between societal shifts and narrative construction, emphasizing the importance of historical context in shaping literary works.

Applying a comparative criticism lens to characters and themes in "The Godfather" and "Peaky Blinders" aligns with the principles of Comparative Literature. The unbiased analysis of similarities and differences in character portrayal and thematic elements enhances our appreciation of the complexity inherent in these literary works.

1.6 Previous Studies

The current research on "The Characterization in The Godfather Novel and the Film Peaky Blinders (2013)" is situated within a broader context of literary analysis explored in previous studies. In particular, investigations into character dynamics and moral values in literature have paved the way for a nuanced understanding of the intricacies of portraying fictional personas. The following examination of earlier studies provides a comprehensive backdrop for the current research, shedding light on the importance of psychoanalysis and moral exploration in character analysis.

The initial research by Martinu from Masaryk University (2016) delves into the thematic developments and main characters in Mario Puzo's mafia novels. This study reveals the thematic centrality of integration in Puzo's works, emphasizing the connection to real mafia values, particularly loyalty to the family. Such thematic exploration forms an essential foundation for understanding the intricate relationships that frame the stories and shape character dynamics. Martinu's findings offer a valuable starting point for exploring the thematic underpinnings of The Godfather and its implications for character portrayal.

Rido's study from Sanata Dharma University (2017) focuses on the psychoanalytical dynamics of characters in Gusnaldi's *Pria Terakhir* novel. By employing psychoanalysis, the research uncovers the intricacies of personality dynamics experienced by the characters. The relevance of instinct and anxiety in character development provides insights that can be aligned with the approach adopted in My thesis. Rido's work lays the groundwork for understanding the psychological dimensions of characters, a crucial aspect when comparing characterizations in literary works and films.

The third study, conducted by Matfuhah from Sekolah Tinggi Ilmu Tarbiyah Muhammadiyah Paciran (2018), Examines the id, ego, and superego of the main character, Ray, in Tere Liye's novel. This investigation into the character's internal psychological elements enriches the theoretical framework for Ir research. Understanding how characters' psychological components contribute to their actions and decisions becomes pivotal when exploring characterizations in *The Godfather* and *Peaky Blinders*.

While these prior studies offer valuable insights into character analysis and moral values within the literature, Ir's research contributes by comparing characterizations between Mario Puzo's *The Godfather* and the British film *Peaky Blinders*. By drawing upon the theoretical foundations laid by these studies, Ir's research aims to extend the understanding of how characters are portrayed and how their moral values are conveyed in two different narrative mediums.

The research is unique in its concentrated exploration of the characterizations in *The Godfather* and *Peaky Blinders*, aiming to unravel the distinct narrative techniques employed in the novel and the film. By bridging the theoretical insights from previous research with the specific focus of My thesis, Ir's work contributes to the broader discourse on character analysis. It enriches the understanding of character portrayals in literature and film. This research endeavour offers a unique opportunity to delve into the intricacies of characterizations, providing a nuanced perspective that contributes to the ongoing scholarly conversation in literary analysis.

In the study conducted by Suci Ramadini from Airlangga University in 2011, titled "The Characterization In The Godfather Novel," the focus is on analyzing the main character, Francis Phelan. The study examines the id, ego, and superego of the main character, Ray, in Tere Liye's novel. This investigation into the character's internal psychological elements enriches the theoretical framework for Ir research. Understanding how characters' psychological components contribute to their actions and decisions becomes pivotal when exploring characterizations in *The Godfather* and *Peaky Blinders*.

While these prior studies offer valuable insights into character analysis and moral values within the literature, Ir's research contributes by comparing characterizations between Mario Puzo's *The Godfather* and the British film *Peaky Blinders*. By drawing upon the theoretical foundations laid by these studies, Ir's research aims to extend the understanding of how characters are portrayed and how their moral values are conveyed in two different narrative mediums.

The research is unique in its concentrated exploration of the characterizations in *The Godfather* and *Peaky Blinders*, aiming to unravel the distinct narrative techniques employed in the novel and the film. By bridging the theoretical insights from previous research with the specific focus of My thesis, Ir's work contributes to the broader discourse on character analysis. It enriches the understanding of character portrayals in literature and film. This research endeavour offers a unique opportunity to delve into the intricacies of characterizations, providing a nuanced perspective that contributes to the ongoing scholarly conversation in literary analysis.

In the study conducted by Suci Ramadini from Airlangga University in 2011, titled "The Characterization In The Godfather Novel," the focus is on analyzing the main character, Francis Phelan. (Ramadini, 2011). Principles The research utilizes an intrinsic approach, specifically adopting the principles of New Criticism, to guide the selection of appropriate data for analysis. The study categorizes the data based on the required characteristics, emphasizing the importance of books related to New Criticism for a thorough examination.

The character analysis is structured into components such as characterization, stereotype, internal characteristics, external characteristics, and the main character's motivation. The study highlights the influence of the main character's internal characteristics on his decision to leave his family and live in poverty, which has a significant impact on his external characteristics. The analysis aims to establish a connection between the findings of the main character's analysis and the crucial events in the story.

Relating this to Chapter One of my research, both studies share a common interest in character analysis within literary works. While Ramadini focuses on Francis Phelan in *The Godfather*, this research delves into characterizations in *The Godfather* and *Peaky Blinders*. As emphasized in Ramadini's study, the use of an intrinsic approach aligns with the broader literary analysis framework discussed in Chapter One. Moreover, the attention to internal and external characteristics, motivations, and the impact on the storyline provides a foundation for understanding how characters are portrayed and shaped in literary works, reinforcing the significance of character analysis in both studies.

Dwi Rahmawati's research, which centred around analyzing character characterization in the movie *The Theory of Everything*, produced several key insights. These findings are directly related to the core objectives outlined in my thesis.

Rahmawati's study delved into the intricate details of the main characters, specifically focusing on their physical appearances, personalities, social statuses, and social relationships. Through a qualitative approach and a structural analytical method, the research meticulously examined dialogues and sentences within the movie that contributed to character portrayal.

The outcomes of this investigation spotlighted Stephen Hawking and Jane Wilde Hawking as central figures. Stephen's physical attributes, encompassing glasses and a slender physique, were intricately tied to a multifaceted personality, ranging from brilliance to occasional laziness. His social identity as a science student at Cambridge University and a tendency to keep personal challenges private added depth to his character. Jane Wilde Hawking, characterized by an Ithful

appearance and a distinctive hairstyle, exhibited the qualities of a virtuous woman, a talented singer, and a sincere individual. Her social standing as an art student at Cambridge University and an open approach to sharing feelings and seeking solutions contributed significantly to her character.

Relating these research findings to my thesis, it is evident that Rahmawati's study aligns seamlessly with the core principles I have established. The analysis of physical, personality, and social facets within the movie affirms the importance of character studies and serves as a tangible example of the depth such analyses can provide. The emphasis on a well-described and nuanced portrayal of characters in cinematic narratives, as highlighted in my thesis, finds resonance in the meticulous examination undertaken by Rahmawati. Therefore, the research outcomes substantiate and enrich the central tenets of my thesis, reinforcing the critical role of character analysis in cinematic storytelling.

