

CHAPTER 2

FRAMEWORK OF THEORIES

In this chapter I will explain the concepts and theories of intrinsic, and extrinsic approaches. I apply theory and concepts that consist of intrinsic approach and extrinsic approach the psychology of literature the psychology of a personality. Literature theory which is applied: telling and showing method, characterization, setting, plot, and theme.

2.1. Intrinsic Approaches

2.1.1. Characterization

Character is an important thing in literary work. *Pickering and Hoeper explain some terms of character in a literary work. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist.* (Pickering and Hoeper : 1981, p.24-25). The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has a good nature and also antagonist always has bad nature. There are also flat and round characters. Flat characters are those who embody or represent a single character. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering and Hoeper : 1981, p.62). On the other hand it is said that to establish characterization of characters, it can be analyzed through showing and telling methods.

a. Showing Method (Indirect)

There are two methods of characterization, telling method and showing method. To analyze this novel I use showing and telling methods. Showing method involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. (Pickering and Hoeper : 1981, p.27).

1) Characterization through Dialogue

To know characterization in literary work I have to analyze characters through dialogue between characters. Some characters are careful and

guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering and Hoeper : 1981, p.32).

2) Characterization through Action

Characterization through action is as important as characterization through dialogue. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about the character, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hoeper : 1981, p.34-35).

b. Telling Method (Direct)

Direct methods of revealing character-characterization by telling-include the following:

1) Characterization through the use of names

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance, names can also contain literary or historical allusions that aid in characterization by means of association. (Pickering and Hoeper : 1981, p.28).

2) Characterization through Appearance

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how they looks) often provide essential clues to character. (Pickering and Hoeper : 1981, p.29).

3) Characterization by the Author

Through a series of editorial comments, nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds. By so doing the author asserts and retains full control over characterization, the author not only directs our attention to a

given character but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination. Unless the author is being ironic and there is always that possibility-we can do little more than assent and allow our conception of character to be formed on the basis of what the author has told us. (Pickering and Hooper : 1981, p.30).

2.1.2. Setting

Setting is a background of place and time of the story of literary work. Pickering and Hopper suggests that the background has several different functions, among others. (Pickering and Hooper : 1981, p.37).

a) Setting as Background for Action

Sometimes this background is extensive and highly developed. Where setting-in the form of costume, manners, events, and institutions, all peculiar to a certain time and place-is rendered in minute detail to give a sense of "life as it was"

b) Setting as Antagonist

Setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events.

c) Setting as A Means of Creating Appropriate Atmosphere

Setting as a means of establishing atmosphere. Setting as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come.

d) Setting as A Means of Revealing Character

Setting as a mean of revealing character is the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the physical setting itself.

e) Setting as A Means of Reinforcing Theme

Setting as a means of reinforce theme is used to be a means of reinforcing and clarifying the theme of a novel or short story.

2.1.3. Plot

Plot is connection of each action and conflict in every scene of the story. According to Pickering and Hoeper flow is divided into five, among others. (Pickering and Hoeper, 1981 : p.14) :

a) **Exposition**

Exposition is a beginning part of a story. An author usually puts several necessary background information, takes sets, builds the situation and actions. It may also introduce the characters, and a conflict or a potential conflict. (Pickering and Hoeper, 1997 : p.16)

b) **Complication**

Based on (Pickering and Hoeper, 1997 : p.17) It is also called as rising action. Complication breaks the existing equilibrium as well as introduces the characters and the underlying or inciting conflicts if they have not been introduced already in the exposition. Starting from this, the conflict in a fiction will develop and intensify gradually.

c) **Crisis**

The crisis is also referred as climax. It is the peak of the conflict in a story and the turning point where the plot reach to the point of greatest emotional intensity. (Pickering and Hoeper, 1997 : p.17).

d) **Falling Action**

It exists after a crisis happen, when the tension subsides and the plot flows to the appointed conclusion. (Pickering and Hoeper, 1997 : p.17).

e) **Resolution**

It is the final part of a story. It contains the outcome of the conflict and establish some new condition and situation. The resolution is also known as the conclusion. (Pickering and Hoeper, 1997:17)

2.1.4. Theme

Theme is one of those critical terms that mean very different things to different people. To some, who think of literature mainly as vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. (Pickering and Hoeper : 1981, p.61).

2.2. Extrinsic Approaches

After I explain about the approach through the intrinsic, now, I will explain about the extrinsic. In this paper, I used psychological approach. They are the concepts of love and hate. Through the psychology of a personality, it is begun with the definition of the psychology of literature, and the relationship of the psychology of literature in psychology along with the psychology of a personality as follows.

2.2.1 Psychology of Literature

The term Psychology Literature has four terms, the study of psychology as a type or a personal author, study the creative process, the impact on the reader and the study of literature and types of law, namely the law of psychology as applied to literary works. Latter sense is most related to the field of literature.

Literature. A vague term which usually denotes works which belong to the major genres: epic, drama, lyric, novel, short story, ode. If we describe something as literature, as opposed to anything else, the term carries with it qualitative connotations which imply that the work in question has superior qualities, that is well above the ordinary run of written works. (Minderop, 2016 : p.1).

Psychology novel. A vague term to describe that kind of fiction which is for the most part concerned with the spiritual, emotional and mental lives of the characters and which the analysis of character rather than with the plot and action. (Minderop: 2016, p.3).

The word psychology literally means, "study of the soul" (ψυχή, psukhē, meaning "breath", "spirit", or "soul"; and -λογος -logos, translated as "study of" or "research"). (Ethymologydictionary.com). It means that psychology is the study of human behavior. Meanwhile, Wellek and Warren's (1993:7) study found the following: The psychology of literature has four understanding, as follows: the study of psychology, an author as the person, the study of creative process, and the effect of literature for the readers and the study of type and law which is the psychology of law that is used in literature work.

2.2.2. Psychoanalysis

Psychoanalysis is a new view of man, in which the unconscious plays in a central role. The term, “Psychoanalysis” is used to indicate a method of research on psychological processes that had barely reached by scientific research. This term also shows a technique for treating psychological disorders experienced by neurotic patients. (Bertens, K. Sigmund Freud, 1991, p.7-8). Freud indicated that the greatest challenge which must be faced is how to control the aggressive impulses. For Sigmund Freud, feeling restless and anxious person it has to do with the fact that they know that the human race will be extinct. The Psychodynamic theory in science that interesting are ID, EGO, and SUPERGO.

2.2.3. Electra Complex

The Electra complex is the female form of the contention youngsters experience throughout the phallic stage. Interestingly enough, it was not Sigmund Freud that instituted the term. Freud accepted that young ladies acknowledge in this stage that they don't have a penis which causes penis jealousy, or the desire to have a penis. Freud accepted that the powerlessness to determine an oedipal complex made females intrinsically feeble and more inclined to have mental issue. Obviously, experimental confirmation does not concur with Freud.

The Electra complex was a psychoanalytic term used to depict a young lady's feeling of rivalry with her mom for the adoration of her dad. It was tantamount to the Oedipus complex.

As Sigmund Freud, amid female psychosexual advancement a young lady was at first joined to her mom. When she found that she didn't have a penis, she got to be joined to her dad and started to hate her mom who she accused for her mutilation. Thus, Freud accepted that the young lady then started to relate to and imitate her mom out of trepidation of losing her affection⁵. In Greek mythology, as told thru numerous amazing Greek writers, Electra was a princess of Argos. Argos was a cosmopolitan region controlled thru Electra's dad, King Agamemnon, and her mom, Queen Clytemnestra. There

was much conflict inside the family - Electra's sis, Iphigenia, was yielded before the Trojan War through commanded of the Gods, and Electra must send her twin sibling, Orestes, away to save him from her wrathful mom.

(<http://www.isca.in/LANGUAGE/Archive/v2/i11/1.ISCA-RJLLH-2015-052.pdf>)

Below is a quotation from the drama *Mourning Becomes Electra* by Eugene O'Neil, which shows the closeness between the figure of Lavinia and her father Ezra Mannon. This quotation was told by the figure of Adam Brant by using the method showing --- *jatidiri* of subordinate figures (Minderop, 2016: p.116). In addition, a method of telling is also used by the author's speech technique, which in a drama technique is in the form of information in parentheses. That is, the narrator explains directly to the readers the character's character. With the use of the method showing through the speech of subordinates, it appears that these dialogues reflect the concept of Elektra Complex experienced by the figure Lavinia.

Lavinia's figure reflects Electra Complex with indiscrimination: establishing closeness with her father, ignoring and challenging her mother, appearing feminine, trying to find a partner outside of family members and ending in tragedy. Symptoms of electra complex as follows. Hatred, and Death Instincts. (Minderop, 2016: p.116-117)

2.2.4. Hate

Hate is an important factor in the true human nature. It is best described as a state of controlled chaos which instead of being a physical state, such as a country without government, is a mental state.

It is made when anger solidifies in the person's psyche, usually towards an individual or a group (which can over time turn into a grudge), but also could be towards an object like a flower pot or even everything at the time. (<https://www.urbandictionary.com/define.php?term=hatred>).

Hate is the feeling that is often associated with anger, but don't confuse the two, hate and anger are two very different things. Hate is often seen as just an extreme form of anger, which is sometimes true. People are driven to hate people due to the fact that the person(s) may anger them in some way, and that anger is taken very far, for whatever reason.

(<https://www.urbandictionary.com/define.php?term=hate>).

When you hate someone, you may suffer from these symptoms:

1. When you see the person your blood often pumps faster and your arms and muscles get tense.
2. An amazing amount of dislike aimed at them, so much as you would not give a damn if they died.
3. Sometimes, you will often get the sudden urge to murder them, no matter how aware you are of the consequences.
4. Often, but not always (extreme anger towards the person).

(<https://www.urbandictionary.com/define.php?term=hate>)

Based on Krech, hate is closely linked with the feelings of anger, jealousy and envy. Characteristic of hatred feeling is the emergence of appetite or desire to destroy the object that is the target of hatred. The feelings of hatred are always inherent in a person and he will never be satisfied prior to destroy it; if the object is destroyed he will be satisfied. (Minderop, Albertine, 2010, p.44).

2.2.5. Death Instincts

Freud believes that human behavior is based on two basic energies, first, the instincts of life (life instincts - Eros) which are manifested in sexual behavior, supporting life and growth.

Second, death instincts (Thanatos) that underlie aggressive and destructive actions. These two instincts, even though they are in the subconscious, are the power of motivation. The instincts of death can lead to acts of suicide or self-destruction (self-destructive behavior) or being aggressive towards others. (Minderop, Albertine: 2016, p.27)