

## CHAPTER 2

### FRAMEWORK OF THEORIES

As stated in the previous chapter, the theories that are applied for this research includes intrinsic and extrinsic approaches. The intrinsic approaches include characterization through telling and showing methods, plot, and setting. The extrinsic approaches that is applied consists of sociology literature and moral values.

#### A. Intrinsic Approaches

To analyze this novel I use some concept through intrinsic approaches, they are characterization, setting, plot, and theme. Those concepts will be explained as follows.

##### 1. Characterization

Character is an important thing in literary work. Pickering and Hoper explain some terms of character in 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 Hoper, 1981:24-25). The term protagonist and antagonist so not directly show the characterization of each character. It does not mean protagonist always has 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 characteristic. Round characters are just the opposite. They embody a number of qualities and traits (Pickering and Hoper, 1981:62). On the other hand it is said that flat character is a minor character of a story. Round character is a major character of a story. To establish characterization of characters 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 Hoper, 1981:27).

### 1) Characterization through dialogue

Dialogue often represents and carries the speaker's attitude, values and beliefs. That is the reason why it may consciously or unconsciously reveal the speaker's innermost character and personality. In a fiction, the author has to maintain the dialogues of a character guarded and careful in order to use it for characterization. To analyze this, there are several ways that can be applied, there are for what is being said, the identity of the speaker, the identity of the addressee, and the quality of exchange. (Pickering and Hooper, 1981, p. 32) For this reason the reader must be prepared to analyze dialogue in a number of different ways.

#### a) What is being said

In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story. (Pickering & Hooper, 1980, p.32).

#### b) The identity of the speaker

Something delivered by a main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters (Pickering & Hooper, 1980, p.32).

#### c) The Occasion

Location or situation of the conversation can also affect a person's character, we will know more about the character of the particular way of seeing them talk to the people around them, usually they will show their character when talking to people which closest to them. (Pickering & Hooper, 1980, p.33)

#### d) The identity of the person or persons the speaker addressing

This narrative performed by characters in the story, where a certain figure says something about the character of the other. (Pickering & Hooper, 1980, p.33)

#### e) The quality of the exchange

Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hooper, 1980, p.33)

- f) The speaker's tone of voice, stress, dialect, and vocabulary

Characters also a figure we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. (Pickering & Hooper, 1980, p.33)

## 2) Characterization through action

The action can reveal what a given character is. An action, even as little as the gesture and facial expression usually represent about their unconscious emotional and psychological states as well as their conscious attitudes and values. In doing so, it is necessary to identify the common pattern of conduct and behaviour as well as underlying motives behind an action. (Pickering and Hooper, 1981, pp. 34-35)

### b. Telling Method (Direct)

Direct methods of revealing character-characterization by telling-include the following: (Pickering and Hooper, 1981, p.28)

#### 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 Hooper, 1981, p.28)

#### 2) Characterization through appearance

While in real life appearances of some people are deceiving, in a fiction the details of it can serve as essential clues of a character. Details of a dress can be clues for a character's background, occupation, economic and social status. Meanwhile, details of a character's physical appearance can be clues for their age, general state of their physical health and well-being, as well as their emotional state and health. (Pickering and Hooper, 1981, p. 29)

#### 3) Characterization by the author

An author can interrupt the narrative and reveal the nature and personalities of the characters, including the thoughts and feelings that are in their minds. The author

has full control of the readers' attention and supposed attitude toward the characters. (Pickering and Hoeper, 1981, p. 30)

## **2. Setting**

Setting is a word that refer to the physical location that frames the action and the time of an event, the climatic condition, as well as the historical period during which the action take place. Setting in a story is usually provided in a descriptive passages that explain the detail of the setting. Setting has five possible functions, Setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme. (Pickering and Hoeper, 1981, pp. 37-38). There are five functions of setting that will be explained as follows :

### **a. Setting as background of action**

Every events always happens somewhere. They require a setting or background of some kind, even if it is only as simple as a stage of theatre. As a background for action, setting may consist of costume, manners, events, and institutions that have relation to a certain time and place. (Pickering and Hoeper, 1981, pp. 38-39)

### **b. Setting as antagonist**

Setting may also serve as a kind of causal agent or antagonist that help to build a conflict and determine the outcome of the story's events. (Pickering and Hoeper, 1981, p. 39)

### **c. Settings as means revealing character**

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hoeper, 1981, p.41)

## **3. Plot**

Plot is a narrative of events that form a basic narrative structure of a fiction. The events are arranged deliberately in a certain sequence that help readers to understand the story as well as to arouse readers' curiosity. A plot is usually created as lifelike and real as possible in order to not confuse the readers with the



kind of random and indeterminate events. Therefore, logical and necessary relationship of the plot and other elements of a fiction is needed (Pickering and Hoeper, 1981, pp. 13-15). A plot usually flows in five certain stages or sections as follows:

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, 1981, p. 16)

b. Complication

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. (Pickering and Hoeper, 1981, p. 17)

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, 1981, 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, 1981, 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, 1981, p. 17)

## **B. Extrinsic Approaches**

### **1. Sociology Literature**

Based on ([https://www.academia.edu/30119257/ CHAPTER-I\\_THE\\_ SOCIOLOGY\\_ OF\\_ LITERATURE\\_ THEORETICAL\\_ PREMISES](https://www.academia.edu/30119257/CHAPTER-I_THE_SOCIOLOGY_OF_LITERATURE_THEORETICAL_PREMISES)). Generally, 'sociology' is defined as the scientific study of society, more specifically human society. As the major concern of sociology is society, it is popularly known as the 'science of society'. Like all other social sciences, it is concerned with the life and activities of man. It also examines the origin, structure, development and functions of human society, scientifically. The sociology of literature is a specialized area of study which focuses its attention upon the relation between a literary work and the social structure in which it is created. It reveals that the existence of a literary creation has the determined social situations.

### **2. Moral**

Based on ([https://www.academia.edu/12555612/ theories\\_of\\_moral\\_values](https://www.academia.edu/12555612/theories_of_moral_values)) According to Sternberg, morality refers to concern with is good or right in peoples relationship with each other. It is to be specific about definitions of good (or bad) and right (or wrong), since the terms can be used in several different ways. Social relationship can be judged by standards such as efficiency or showing careful when makes judgements and decisions (Sternberg, 1994: 938). Moral values include good habits such as kind harted, sympathetic to others, love and affection, bravery, cooperativeness, honesty, and respect.

### **3. Value**

Based on ([https://www.academia.edu/42/VALUES\\_Definition\\_of\\_Moral\\_Values](https://www.academia.edu/42/VALUES_Definition_of_Moral_Values)) Value is something that interest for us, something that we look for, something that pleases, something that loved, and in short value is something good.Value have good connotation.(Bertens: 2000: 139)