

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 approach applied is postpartum depression.

2.1 Intrinsic Approaches

2.1.1 Characterization

According to Pickering and Hoeper (1997:25-27) Characters are vital for a story, because without them, no story can be told. Characterization is the way to create and present characters in a fiction. In presenting and establishing a character, there are two basic methods that can be applied, telling and showing methods.

1. Telling Method (Direct)

Telling method relies on exposition and direct commentary by the author. Telling method consists of characterization through the use of names, appearance and author. (Pickering and Hoeper, 1997:26)

a. Characterization through the Use of Names

Names are often used to provide essential clues that aid in characterization. Some characters are given name that suggest their dominant or controlling traits, other characters are given names that reinforce (or something 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, 1997:28)

b. Character through Appearance

While in real life appearances of some people can be 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 Hoeper, 1997:29)

c. Characterization by the Author

Pickering and Hoeper stated in his book (1997:30) 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.

2. Showing Method (Indirect)

There are two methods of characterization, telling method and showing method. 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, 1997:27)

a. Characterization through Dialogue

Based on Pickering and Hoeper (1997:32) 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.

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 and Hoeper, 1997:32)

b) The Identity of the Speaker

Something delivered by a main character, which in this case more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters. (Pickering and Hoeper, 1997:32)

c) The Occasion

Based on Pickering and Hoeper (1997:33) 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.

d) The Identity of the Person or Persons the Speaker Addressing

The narrative performed by characters in the story, where a certain figure says something about the character of the other. (Pickering and Hoepfer, 1997:33)

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 and Hoepfer, 1997:33)

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 and Hoepfer, 1997:33)

b. 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 Hoepfer, 1997:34-35)

2.1.2 Plot

Based on Pickering and Hoepfer (1997:13-15) 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 helps 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. A plot usually flows in five certain stages or sections as follows:

1. Exposition

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

2. 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 Hoepfer, 1997:17)

3. Crisis

Based on Pickering and Hoepfer (1997:17), the crisis is also referred as climax. It is the peak of the conflict in a story and the turning point where the plot reaches to the point of greatest emotional intensity.

4. Falling Action

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

5. Resolution

Pickering and Hoepfer stated in his book (1997: 17) It is the final part of a story. It contains the outcome of the conflict and establishes some new condition and situation. The resolution is also known as the conclusion.

2.1.3 Setting

Based on Pickering and Hoepfer (1997:37-38), 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 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. However, in this research, the used functions of setting are only three, which are:

1. Setting as background of Action

Every events never happen nowhere. 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, 1997:38-39)

2. Setting as Antagonist

Setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determining the outcome of events. (Pickering and Hoeper, 1997:39)

3. Setting as a Means of 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, 1997:41)

2.2 Extrinsic Approaches

2.2.1 Psychology Literature

Psychology can refer to a characteristic pattern of behavior and thought patterns that determine one's judgment of the environment. The story and characters in literary works usually inspired by events that happen in daily life. This even the reason psychology is needed to fully understand the meaning behind a literary works. Bernard Paris in his book titled *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature* (1997) used Psychology as an approach to analyze literature works. The created fictional characters are related to psychological approach. Characters in a fiction are not simply function in a text of encoded messages from the author, but they are created by imagining human being whose thoughts, feelings, and actions made sense in motivational terms. This makes psychological analysis in literature contribute in deeper understanding a literature.

2.2.2 Postpartum Depression

Based on *Postpartum Depression: Literature Review of Risk Factors and Intervention*

(https://www.who.int/mental_health/prevention/suicide/lit_review_postpartum_depression.pdf), postpartum non-psychotic depression is the most common complication of childbearing affecting approximately 10-15% of women and as such represents a considerable public health problem affecting women and their families (Warner et al., 1996). The effects of postpartum depression on the mother, her marital relationship, and her children make it an important condition to diagnose, treat and prevent (Robinson & Stewart, 2001). Untreated postpartum depression can have adverse long-term effects. For the mother, the episode can be the precursor of chronic recurrent depression. For her children, a mother's ongoing depression can contribute to emotional, behavioral, cognitive and interpersonal problems in later life (Jacobsen, 1999). If postpartum depression is to be prevented by clinical or public health intervention, its risk factors need to be reliably identified, however, numerous studies have produced inconsistent results (Appleby et al., 1994; Cooper et al., 1988; Hannah et al., 1992; Warner et al., 1996). This chapter will provide a synthesis of the recent literature pertaining to risk factors associated with developing this condition.

Based on *Postpartum Depression: A review in Journal of Health Care for the Poor and Underserved* (file:///C:/Users/dell/Downloads/Bailey_RK_Postpartum_Depression_review_2012.pdf), the time following the birth of a child is one of intense physiologic and psychological change for new mothers. The process of pregnancy and childbirth represents such a stressful life event that many vulnerable women experience the onset of depressive episodes. Many psychosocial stressors have been identified in the development of PPD. Box 1 identifies some factors that place women at risk for developing PPD. A history of depression in previous pregnancies or postpartum period increases the risk of developing PPD. Women with previous depressive episode are at 50% to 60% increased risk of recurrent episodes with subsequent pregnancies. Prenatal anxiety is highly prevalent in PPD patients. Symptoms of postpartum depression may differ from non-postpartum depression. In general, the symptoms of PPD include severe changes in sleeping,

eating, and activity patterns. Many women with postpartum depression have no psychiatric history and may be reluctant to volunteer symptoms or to seek help.

