CHAPTER 2:

FRAMEWORK OF THE THEORIES

To understand the meaning and the construction of the novel, the writer uses some concepts and theories to analyze it. In order to achieve it, the writer applies two approaches, which are intrinsic and extrinsic to analyze the novel, the writer use characterization, plot, and setting as the intrinsic approach. For extrinsic approach is psychoanalysis of obsessive love. In this chapter, the writer will explain those frameworks and theories:

A. Intrinsic Approaches

The word intrinsic means something that is related to the essential nature of a thing. Through these approaches, the writer uses the concept of characterization, setting, and plot.

1. Characterization

Characterization is the art of creating a character for a narrative. It includes the process of giving some information about them. It may be happening in every their conversation. Characters can be presented by the description in their action, speech, and also their mind. (Pickering & Hoeper, 1997: 28)

a.) Showing Method

Showing method is the indirect, the dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions. (Pickering & Hoeper, 1997:27)

1) Characterization Through Dialogue

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 & Hoeper, 1997:32). There are several things which we should prepared when we analyze characterization through dialogue, such as:

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 & Hoeper, 1997: 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 & Hoeper, 1997: 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 & Hoeper, 1997: 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 & Hoeper, 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 & Hoeper, 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 & Hoeper, 1997: 33)

2) Characterization Through Action

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 characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. Some actions, of course, are inherently more meaningful in this respect than others. A gesture or a facial expression usually carries with it less significance than some larger and overt act. (Pickering & Hoeper, 1997: 34)

b.) Telling Method

Telling method is a method that show the author, the author will be the narrator and tell the reader about the character in the novel and direct commentary (Pickering & Hoeper, 1997: 28)

1) Characterization through Appearance.

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance. (Pickering & Hoeper, 1997: 29)

2) Characterization by the Author

This method was told by the author. The Author interrupts the narrative and reveals directly, through a series of editorical comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters' mind. (Pickering & Hoeper, 1997: 30)

2. Setting

Setting is a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climactic conditions, and the historical period during which the action takes place. At its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. (Pickering & Hoeper, 1997: 37)

a.) Setting as Background of the Action

When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake, without any clear relationship to action or characters, or at best relationship that is only tangential and slight.To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need to ask ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole. (Pickering & Hoeper, 1997: 38)

b.) Setting 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 & Hoeper, 1997: 41)

c.) Setting as an 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: 39)

3. Plot

Plot defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind, of course, inevitably involve people, and for this reason, it is virtually impossible to discuss plot in isolation from character. (Pickering & Hoeper, 1997: 14)

a.) Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the

potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. (Pickering & Hoeper, 1997: 16)

b.) Complication

Sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified. (Pickering & Hoeper, 1997: 17)

c.) Crisis

The crisis, also referred to as the climax, is the moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution. (Pickering & Hoeper, 1997: 17)

d.) Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hoeper, 1997: 17)

e.) Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also referred to as the conclusion. (Pickering & Hoeper, 1997: 17)

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 & Hoeper, 1997: 61)

B. Extrinsic Approach

After the writer explain about the approach through the intrinsic, now the writer will explain about the extrinsic. In this paper, the writer use psychological approach through the concepts of obsessive love.

1. Psychology

Psychology is the scientific study of the mind and how it dictates and influences our behaviour, from communication and memory to thought and emotion. It's about understanding what makes people tick and how this understanding can help us address many of the problems and issues in society today. As a science psychology functions as both a thriving academic discipline and a vital professional practice, one dedicated to the study of human behaviour - and the thoughts, feelings, and motivations behind it - through observation, measurement, and testing, in order to form conclusions that are based on sound scientific methodology. Retrieved from: https://www.bps.org.uk/public/what-is- psychology (accessed on 08 October 2018)

2. Obsessive Love

Obsessions are intrusive and mostly nonsensical thoughts, images, or urges that the individual tries to resist or eliminate. (David H. Barlow & V. Mark Durand, 2012:161)

In reality, obsessive love has little to do with love at all-it has to do with longing. Longing is wanting something you don't have. Even when obsessive lovers are in relationship, they don't have enough of what they want. They always long for more love, more attention, more commitment, more reassurance. No matter how promising the relationship may seem in the beginning, the insatiable demanding nature of obsession will drive most target away. No matter how loving obsessive lovers may feel, they are controlled by their own needs and desires, often at the expense of the needs and desires of their target.

Healthy love aspires to trust, caring, and mutual respect. Obsessive love on the other hand, is dominated by fear, possessiveness, and jealousy. Obsessive love is volatile and sometimes even dangerous.

Obsessive love knows no gender. Both men and women can become obsessed, and both men and women can be targets. Obsessors may be completely rational in other areas of their lives or may be involved in other driven behaviors. These behaviors can range from alcoholism, drug addiction, or compulsive gambling to less publicized compulsions like workaholism or rigid perfectionism. Anyone can be an obsessor. (Forward & Buck, 2002:8)

According to John D. Moore (2006:14), becoming a person who confuses love with obsession does not happen randomly. In fact, the clues to this phenomenon can be traced to the past, where childhood memories that should be filled with love and support are instead filled with loneliness, fear, and deep sorrow. The following traits, characteristics, and behaviors are common among people who confuse love with obsession

Common traits, characteristics, and behaviors of people who confuse love with obsession:

- We were emotionally abandoned and may have been verbally, psychologically, or physically abused (or all three) during childhood.
- We trap partners into relationships by withholding emotions or finances, or through other means of manipulation.
- We engage in acts of revenge against people we perceive as a threat to our relationships.
- We are constantly preoccupied with our significant other's whereabouts, spending most of the day monitoring and tracking her physical and financial moves.
- We restrict a partner's ability to communicate with and/or have friends.
- We use food as a way of keeping a partner overweight, hoping that he will appear unattractive and thus undesirable to others.
- We may be coaddicted to alcohol, other drugs, food, or sex.

- Our worst fear is being abandoned, and we will do anything to stop a partner from leaving.

- When we are unable to control the relationship with a partner, we transfer our need to control to other people.

- We are unable to stay at a job for long periods of time because of anxiety, or we refuse to let our partner work because we cannot be there to monitor her.

- When we do not receive the attention that we want from a partner or other loved ones, we fall into a state of depression.

- We suffer from stress-related gastrointestinal problems. These may include ulcers, esophageal reflux, constipation, diarrhea, or general stomach upset. We may also suffer from chronic stress- related headaches or backaches.

- When a partner or loved one tells us that we are being controlling, we refuse to listen and insist that our behavior is normal. We hear what we want to hear.

- We use sex as a tool of control and manipulation.

- We stay in emotionally and/or physically abusive relationships, believing that we can fix a partner and somehow control his behavior.