CHAPTER II

Framework of the Theories

To understand the meaning and the construction of the novel, I use some concepts and theories to analyze it. In order to achieve it, I apply two approaches, which are intrinsic and extrinsic to analyze the novel, I use characterization, plot, and setting as the intrinsic approach. For extrinsic approach are psychological cognitive behavioral intrusive thoughts and psychology of personality anxiety. In this chapter, I 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, I use 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, 1980: 28)

a. 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, 1980: 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 editorial 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)

b. 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, 1980:27)

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, 1980:32). 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, 1980: 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, 1980: 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, 1980: 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, 1980: 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, 1980: 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, 1980: 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, 1980: 34)

2. 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. (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 that 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)

3. 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 condition, and the historical period during which the action take place. (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 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, 1997: 39)

c. 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)

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, 1980: 61)

B. Extrinsic Approaches

After I explain about the approach through the intrinsic, now I will explain about the extrinsic. In this paper, I use psychological approach through the concepts of intrusive thoughts and anxiety.

1. Psychology of 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 happens 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. Intrusive thoughts

INTRUSIVE thoughts, which are common across a variety of disorders, can be defined as "… any distinct, identifiable cognitive event that is unwanted, unintended, and recurrent. It interrupts the flow of thought, interferes in task performance, is associated with negative affect, and is difficult to control " (Clark, 2005). Specifically, these thoughts are typically short sensory flashes (most commonly visual), and are experienced with a sense of "now-ness" or happening in the present (although the individual usually does not lose awareness of other aspects of the present, as in a flashback; Hackman, Ehlers, Speckens, & Clark, 2004). Indeed, intrusive thoughts have been observed and studied in depression (Hall et al., 1997; Wenzlaff, 2002; Wenzlaff, Wegner, & Roper, 1988), anxiety disorders (Gross & Eifert, 1990; Ladouceur et al., 2000; Wells & Carter, 2001), insomnia (Harvey & Payne, 2002; Wicklow & Espie, 2000), and general medical conditions such as breast cancer and cardiac populations (Bennett & Brooke, 1999; Johnson Vickburg, Bovbjerg, DuHamel, Currie, & Redd, 2010; Ladwig et al., 1999; Lewis et al., 2001).

Although intrusive thoughts are both expected and normative across varied populations, those experiencing intrusive thoughts often report that the thoughts are disturbing, and they fear "going crazy" (Shipherd, Beck, Hamblen, & Freeman, 2000). When an intrusive thought occurs, it can create emotional distress, physiological arousal, and interference with concentration or task completion lasting anywhere from minutes to hours. Intrusive thoughts can be future-oriented, as with anxious or worry-

related thoughts, or they can be past-oriented, as with depressive rumination. (Shipherd and Fordiani, 2015)

According to Rachman (1981) quoted from *Intrusive Thought in Clinical Disorder,* he provided an early definition of intrusions, characterizing them as interrupting ongoing activity and being spontaneous, unwanted, and difficult to control.

3. Anxiety

Any situation that threatens the well-being of the organism is assumed to produce a state of anxiety. Conflicts and other types of frustration that block the individual's progress toward a goal provide one source of anxiety. Threat of physical harm, threats to one's self-esteem, and pressure to perform beyond one's capabilities also produce anxiety. By anxiety we mean the unpleasent emotion characterized by the terms "worry", "apprehension", "dread", and "fear" that we all experience at times in varying degrees. (Hilgard and Atkinson, 2009:440)