

## **CHAPTER II**

### **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 of the characters through telling and showing methods, analysis of plot and setting. The extrinsic approach that is applied consists of Traumatic and Anxiety theories that is included in psychological approach.

#### **A. Intrinsic approaches**

Through intrinsic approaches, I use the concept of characterization through telling and showing methods, plot and setting.

##### **1. Characterization**

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. (Pickering and Hoepfer, 1981, pp. 25, 27)

###### **a. Telling Method**

This method relies on author's direct explanation or exposition. Telling method include as follows:

###### **1) 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 Hoepfer, 1981, p. 29)

## 2) 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 Hoepfer, 1981, p. 30)

### b. Showing Methods

These methods let the characters reveal themselves in through their dialogue and their actions. Showing methods include as follows:

#### 1) Characterization through Dialogue

The task of establishing character through dialogue is not a simple one. Some characters are careful and guarded in what they say: they speak only by indirection, and what 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. Some characters are given to chronic exaggeration and overstatement; other to understatement and subtlety. It is a rare work of fiction, whose author does not employ dialogue in some way to reveal, establish and reinforce character. (Pickering and Hoepfer, 1981, p. 32) it is a rare work of fiction, whose author does not employ dialogue in some way to reveal, established, and reinforce character. For this reason the reader must be prepared to analyze dialogue in a number of different ways:

##### a) What is being said

To begin with, the reader must pay close attention to the substance of the dialogue itself. Is it small talk, or is the subject an important one in the developing action of the plot? In terms of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egoist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody. (Pickering and Hoepfer, 1981, p. 32)

b) The identity of the speaker

Obviously, on balance, what the protagonist says must be considered to be potentially more important ( and hence revealing ) than what minor characters say, although the conversation of a minor character often provides crucial information and sheds important light on the personalities of the other characters ( and on his or her own ) as well. (Pickering and Hoepfer, 1981, p. 32)

c) The occasion

In real life, conversations that take place in private at night are usually more serious and hence more revealing than conversations that take place in public during the day. Talk in the parlor, that is, is usually more significant than talk in the street or at the theater. On the whole, this is probably also true in fiction as well, but the reader should always consider the likelihood that seemingly idle talk on the street or at the theater has been included by the author because it is somehow important to the story being told. (Pickering and Hoepfer, 1981, p. 33)

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

Dialogue between friends is usually more candid and open, and more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. When a character address no one in particular, or when others are not present, his speech is called monologue, although, strictly speaking, monologues occur more frequently in drama than in fiction. (Pickering and Hoepfer, 1981, p. 33)

e) The quality of exchange

The way conversation ebbs and flows is important, too. When there is real give and take to a discussion, the characters can be presumed to be open-minded. Where there is none, one or more of the characters are presumably opinionated, doctrinaire or close-minded. Where there is a certain degree of evasiveness in the responses, a character may be secretive and something to hide. (Pickering and Hoepfer, 1981, p. 33)

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

The speaker's tone of voice (either stated or implied) may reveal his attitude toward himself (whether, for example, he is confident and at ease or self-conscious and shy) and his attitude toward those with whom he is speaking. His

attitude to others may, for example, be either warm and friendly or cold, detached, an even hostile. Moreover, the reader must also be alert to suggestions of irony in the speaker's voice, which would suggest that what is being said is quite the opposite from what is actually meant. Finally, dialect, stress, and word choice all provide important clues to character: they may reflect the character's origin, education, occupation, or social class. (Pickering and Hoepfer, 1981, 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 behavior as well as underlying motives behind an action. (Pickering and Hoepfer, 1981, pp. 34-35)

## 2. 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 Hoepfer, 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 Hoepfer, 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 Hoepfer, 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 reaches the point of greatest emotional intensity. (Pickering and Hoepfer, 1981, p. 17)

#### d. Falling action

It exists after a crisis happens, when the tension subsides and the plot flows to the appointed conclusion. (Pickering and Hoepfer, 1981, p. 17)

#### e. Resolution

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

### 3. Setting

Setting is a word that refers 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 takes 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 Hoepfer, 1981, pp. 37-38). However, in this research, the used functions of setting are only three, which are:

a. Setting as a 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 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, p. 39)

c. Setting as a means of revealing character

When characters perceive a setting, the way they react to it can tell the reader more about them and their state of mind. (Pickering and Hoeper, 1981, p. 41)

**B. Extrinsic approaches**

1. Psychology in Literature

Psychology is the study of behavior and mental processes. It includes various topics about all aspects of human behavior and mind, such as how the brain works, how our memory is organized and how people interact in groups. Psychological approach in literature cannot be ignored, because the created fictional characters are related to that aspect. Characters in a fiction are not simply functions in a text or encoded messages from the author, but they are created by imagining human being whose thoughts, feelings, and actions made sense in motivational terms. In other words, the portrayal of fictional characters seems to be as same nature as humans. This makes psychological analysis in literature contribute in deeper understanding a literature. (Paris. *Imagined Human Beings: A Psychological Approach to Character and Conflict in Literature*, 2017)

### 3. Traumatic Experiences

Traumatic experience occurs when people find themselves suddenly in danger, sometimes they are overcome with feelings of fear, helplessness, or nightmares. These events are called traumatic experiences. Some common traumatic experiences such as being physically attacked, being in a serious accident, being in combat, being sexually assaulted, and being in a fire or disaster like a hurricane or tornado. People react in different ways to trauma, experiencing a wide range of physical and emotional and avoidance reactions. There are emotional reactions such as anger, upsetting memories such as images or thoughts about the trauma, feeling as if trauma is happening again (flashback), anxiety or fear, feeling in danger again, actively avoiding trauma-related thoughts and memories, bad dreams and nightmares. In physical reactions, it is like insomnia, feeling agitated and constantly on the lookout for danger. (B. Carlson & Joseph Ruzek. 2001)

People who have been through traumas often try to avoid reminders of the trauma. Sometimes survivors are aware that they are avoiding reminders, but others time survivors do not realize that their behavior is motivated by the need to avoid reminders of the trauma, people who have experienced traumas may have problems in relationships with others because they often have a hard time feeling close to people or trusting people. This is especially likely to happen when the trauma was caused or worsened by other people (as opposed to an accident or natural disaster). In avoidance reactions, it is like withdrawing from others, finding that things around you seem strange or unreal, avoiding situations that might make you have a strong emotional reaction. (Bowers, G. H & Heidi Sivers. 1998)

### 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 unpleasant emotion

characterized by the terms "worry", "apprehension", "dread", and "fear" that we all experience at times in varying degrees. (Hilgard and Atkinson, 2009:440)

An anxiety disorder occurs when anxiety starts to severely impact on a person's life. Rather than feeling anxious in response to actual danger, someone with an anxiety disorder will experience the same symptoms in situations they perceive as dangerous (e.g. meeting new people or taking public transportation). Anxiety disorders aren't caused by a single factor, but rather by a combination of things. A family history of anxiety, a person's physical health, personality traits and stressful life experiences can all be contributing factors. Anxiety disorders are likely to develop over time and are usually sustained by unhelpful thinking patterns.

Freud, who was one of the first to focus on the importance of anxiety, differentiated between objective anxiety and neurotic anxiety. Objective anxiety was a realistic response to perceived danger in the environment. Freud viewed objective anxiety as synonymous with fear. Neurotic anxiety stemmed from an unconscious conflict within the individual since the conflict was unconscious, the person was not aware of the reason for anxiety. (Diane. F. Papalia & Sally Wendkos O. 1990)

