

CHAPTER 2

FRAMEWORK OF THEORIES

As stated in the previous chapter, the theories that are applied for this research is only intrinsic approach. The intrinsic approaches includes, point of view, characterization through telling and showing methods, plot, setting and projection that included in psychological approach especially in defense mechanism.

2.1 Intrinsic Approach

Intrinsic approach is to analyze the elements of a prose which consists of plot, character, setting, theme, point of view and style. Intrinsic approach also emphasizes on the studying of literature as a separate entity. The literature is worth studying in its own right and it uses language in a specific way. In intrinsic approach, text alone is important. While using intrinsic approach, some texts are given importance because of their artistic moral. This describe that the study of literature departed from a reasonable interpretation and literary analysis itself. In analyzing this novel, the Writer will use the intrinsic approach is to analyze the elements of a literary work.

2.1.1 Characterization

Character is one of 6 intrinsic elements in a literary work. Character plays an important role in a fiction. Characterization is the way the writer of the story describes the characters in the story. Character is the person portrayed in a narrative or dramatic work. Also, a short prose sketch of a particular individual type (Cuddon, 2013, p 183). Fictional characters are developed through description, actions, thoughts, and speeches, direct statement from the writer, and opinions voiced by other characters. Characters can be identified as static, meaning they undergo no changes in the story, or dynamic, meaning they undergo a permanent change, for better or worse, in personality, outlook, or some other aspect of character. Characters can be flat (one dimensional) or round (complex and multidimensional and changing), believable or fantastic, the protagonist, the antagonist, or a foil—

a complementary character who puts a protagonist into sharper focus, such as Sherlock Holmes's Dr. Watson or Don Quixote's Sancho Panza—or a mere supporting cast member.

An author of a story has two kinds of techniques to characterize their characters, there are; direct and indirect characterization. Direct or telling characterization describes the character explicitly in the story. The audience can easily notice the character traits because the author provides the characters trait on the story. The indirect or showing characterization describes the character implicitly. Therefore, the readers should conclude the characters trait themselves.

2.1.1.1 Telling Method

This method relies on author direct explanation or exposition. Telling method include:

2.1.1.1.1 Characterization Through the Use of Names

Names often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling, and traits. Names can also contain literary or historical allusions that aid in characterization by means of association (Pickering and Hoeper, 1981, p. 28).

2.1.1.1.2 Characterization Through Appearances

Although in real life most of us are aware that the appearances are often deceiving, in the world of fiction, the details of appearances (what a character wears and how he looks) often provides essential clues to the character. Details of dress may offer clues to background, occupation, economic and social status (Pickering and Hoeper, 1981, p. 30).

2.1.1.1.3 Characterization by the Author

In the most customary form of telling, 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

character minds. By doing so the author asserts and retains full control over characterization. The author not only directs our attention to a given character, but also tells us exactly what our attitude toward that characters ought to be (Pickering and Hoeper, 1981, p. 30).

2.1.1.2 Showing methods

Showing method is a method that there is no attendance of the author so that the characters are described by using several things such as dialogue, action, and behavior. There are some ways to analyze characters in this novel:

2.1.1.2.1 Characterization through the dialogue

Some light fiction reproduce dialogue as it might occur in the reality, but the best author trims everything that is inconsequential. What remains is weighty and substantial and carries what its force of the speaker's attitude, values and beliefs. We pay attention to such talk because it is interesting. If we are attempting to understand the intention of the speaker, because it may consciously or unconsciously serve to reveal his innermost character and personality (Pickering and Hoeper, 2017, p. 32).

2.1.1.2.2 The Occasion

In real life, conversation that takes place in private at night are usually more serious and, hence, more revealing than conversation that take its place in public during the day (Pickering and Hoeper, 1981, p. 33).

2.1.1.2.3 Characterization through the action

Character and action are often regarded as two sides of the same coin. 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 value (Pickering and Hoeper, 1981, p. 34).

2.1.2 Plot

Plot is a term for a literary used to describe the events that make up the story, or the main part of story. These events is related to each other in a pattern or sequence. The structure of the novel depends on the organization of events in the plot of story. Plot is known as the foundation of a novel or story, around which the characters and settings are built. It is meant to organize information and events in a logical manner. When writing the plot of a piece of literature, the author has to be careful that it does not dominate the other parts of the story (literarydevices.net) .

2.1.2.1 Exposition

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 introduces the characters and he conflict, or the potential for the conflict (Pickering and Hoeper, 1981, p. 17).

2.1.2.2 Complication

Complications sometimes referred to rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict then developed gradually and intensified (Pickering and Hoeper, 1981, p. 17).

2.1.2.3 Crisis

The crisis or climax is that moment at which the plot reaches its point of greatest emotional intensity; it is turning point of the plot, directly precipitating its resolution (Pickering and Hoeper, 1981, p. 17).

2.1.2.4 Falling action

Once the crisis or the turning point has been reached, the tension subsides and the plot moves toward its appointed conclusion (Pickering and Hoeper, 1981, p. 17).

2.1.2.5 Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative or temporary). The resolution is also referred as the conclusion (Pickering and Hoeper, 1981, p. 18).

2.1.3 Setting

Fiction can be define as character in action at a certain time and place. Setting is a term that in its broadest sense, encompasses both physical locale that frames the action and the time of the day, the climactic conditions and the historical period during which the action takes place. Setting helps the reader to visualize the action of the work. However, there are many kinds of setting in fiction (Pickering and Hoeper, 1981, p. 37).

2.1.3.1 Setting as background of the Action

When we speak of setting as background, then, we have in mind a kind of setting that exist 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 (Pickering and Hoeper, 1981, p. 38).

2.1.3.2 Setting as antagonist

Setting the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of events (Pickering and Hoeper, 1981, p. 39).

2.1.3.3 Setting as a means of creating atmosphere

Many authors manipulate their settings as a means of arousing the reader expectation and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981, p. 40).

2.1.3.4 Setting as a means of revealing character

Very often the way in which a character perceives the setting, and the way of character react to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberate making setting a metaphoric or symbolic extension of character (Pickering and Hoepfer, 1981, p. 42).

2.2 Extrinsic Approaches

This part is different with the previous. The intrinsic approach focus on the form itself while extrinsic approach is the approach that is out of the text, such as history, environment, economy, social and political.

Extrinsic approach is mainly concerned with the context of a text. The main interest of this approach is background, history, social condition, and biography of the author. A critic of extrinsic attitude judges the text in relation to the author and his/her life. This approach moves from the text to context (essaydemon.com)

According to extrinsic approach from the website, a literary work is only worth studying because it tells about other things in life. It may reflect the author's social life, their financial condition or a bigger one than that. For example, a state condition, the nature, a norm and else. It associates a reader to a bigger context, which is out of the text. In extrinsic approach, text only has meanings in the context.

2.2.1 Defense mechanism

The first of these taboo terms is the concept of "defense mechanism" itself, and the related concept of "ego mechanism." For some time, and strongly influenced by learning theorists and logical positivism, the idea of mental "mechanisms" was eliminated from psychology, being relegated to the pile of unnecessary, unobservable, and therefore unverifiable concepts of which a scientific psychology needed to rid itself (Cramer, 1998, p. 3).

2.2.2 Projection

Projection is a popular concept in everyday discourse as well as in psychological thought. In its simplest form, it refers to seeing one's own traits in other people. Projection is the misattribution of a person's undesired thoughts, feelings or impulses onto another person who does not have those thoughts, feelings or impulses.

Projection is use especially when the thoughts are consider unacceptable for the person to express, or they feel completely ill at ease with having them. For example, a spouse may be angry to their significant other for not listening, when in fact it is the angry spouse who does not listen. Projection is often the result of a lack of insight and acknowledgement of one's own motivations and feelings.

A more rigorous understanding involves perceiving others as having traits that one inaccurately believes oneself not to have. As a broad form of influence of self-concept on person perception, projection may be regarded as more a cognitive bias than a defense mechanism.

Nonetheless, projection can be seen as defensive if perceiving the threatening trait in others helps the individual in some way to avoid recognizing it in himself or herself, and indeed this is how Freud conceptualized projection (Baumeister, 1998, p. 10).