

## **CHAPTER II**

### **FRAMEWORK OF THE THEORIES**

As stated in the previous chapter, the theories that are applied for this research include intrinsic and extrinsic approaches. The intrinsic approaches include characterization through telling and showing methods, plot and setting. The extrinsic approach that is applied consists of psychology literature which is love theory.

#### **A. Intrinsic Approaches**

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

Characters are vital and necessary element for a story. Without characters, there would be no plot or even story be told. Characterization is the way to create and present characters in fictions. The readers can sympathize or even empathize with some characters in their open enjoyment of life. In presenting and establishing a character, there are two basic methods that can be applied, such as telling and showing methods (Pickering and Hoeper, 1981: 25-27).

##### **1.1 Telling Method (Direct)**

Telling method relies on exposition and direct commentary by the author. This method preferred and practiced by the author to make us learn and look only at what the author's explanation. Telling method consists of 3 elements such as; characterization through the use of names, characterization through appearance, and characterization by the author (Pickering and Hoeper, 1981: 27-28).

##### **a. Characterization through Appearance**

Even though 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 Hoeper, 1981: 28-29).

## **b. Characterization by the Author**

According to Pickering and Hoepfer (1981; 30), the 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 directed our attitude toward character.

### **1.2 Showing Method (Indirect)**

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 Hoepfer, 1997: 27). Telling method consists of 3 elements such as; characterization through dialogue (what character say) and characterization through action (what character do) (Pickering and Hoepfer, 1981: 31).

#### **a. Characterization through Dialogue**

Real life is quite literally filled with talk. People are forever talking about themselves and between themselves communicating bits and pieces of information. But not all of this information is important. 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. Establishing character through dialogue is not easy, the author must be careful in explaining through dialogue and using it as characterization (Pickering and Hoepfer, 1981: 32). To analyze a fiction, there are several ways that can be applied to reveal, establish and reinforce character such as;

##### **1) The Identity of the Speaker**

The information which delivered through dialogue by a protagonist of the story must be considered to be potentially more important than what others or minor characters say. Although, we can't truly ignore what minor characters say because it often provides crucial information and sheds important light on the personalities of the other characters as well (Pickering and Hoepfer, 1981: 32-33).

## 2) **The Occasion**

According to Pickering and Hoepfer (1981: 33), location and situation can be something that is more revealing the characterization of the characters. If in real life the conversation that take place in private at night is more serious and reveal the characterization that when they convers in public place. But in the fiction, an idle talk in public like on the street or at the theater can somehow be important to the story being told.

## 3) **The Identity of the Person or Persons the Speaker is Addressing**

Pickering and Hoepfer (1981: 33) in his book stated that the information is performed by the characters. This happens when a character addresses no one in particular, or when others are not present, or in other hand the action called monologue. Through monologue, the characters can tell about themselves or other characters.

### **b. Characterization through Action**

What a given character *is* is revealed by what that character does. In short, the single most important and definitive method of presenting and revealing character is 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 character, in this a gesture and facial expression can represent their unconscious emotional and psychological states as well as about their conscious attitudes and values. To be able to discover the motives behind some small actions, it is necessary to identify the common pattern of conduct and behavior of which each separate action is a part. If we can trace certain effects back on their underlying causes, we are successful in discovering something important about the character (Pickering and Hoepfer, 1981: 33).

## 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 sequences 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 Hoeper, 1981: 13-15). A plot usually flows in five certain stages or sections as follows:

**a. Exposition**

The exposition is the beginning section in which the author provides necessary background information, sets the scene, establishes the situation, and dates the action. It may also include the characters and the conflicts, or the potential for conflict. This stage may be accomplished in a single sentence or paragraph (Pickering and Hoeper, 1981: 16).

**b. Complication**

The complication is sometimes referred to as the rising action. It breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict if they have not been introduced in the exposition. Starting from this, the conflict is then developed gradually and intensified (Pickering and Hoeper, 1981: 17).

**c. Crisis**

According to Pickering and Hoeper (1981: 17), the crisis is also referred to as the climax. This stage is that moment at which the plot reaches its point of greatest emotional intensity.

**d. Falling Action**

This stage exists after the crisis, when the tension subsides and the plot moves towards its appointed conclusion (Pickering and Hoeper, 1981: 17).



## e. Resolution

It is a final section of the story. Resolution is also referred to conclusion. It records the outcome of the conflicts and establishes some new equilibrium and stability (Pickering and Hoeper, 1981: 17).

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## 3. Setting

Setting is a term that encompasses both the physical locale that frames the action *and* the time of the day or year, the climatic conditions, and the historical period during which the action takes place. Setting helps the readers visualize the action of the work and help to create and sustain the illusion of life. Setting has five possible functions such as; 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 Hoeper, 1981: 37-38). However, in this research there are three possible functions that are being used;

### 1) Setting as Background for Action

Pickering and Hoeper (1981: 38-39) stated on its book that setting as background for action is extensive and highly developed, where setting—in the form of costume, manners, events and institutions, all peculiar to a certain time and place—is rendered in minute detail to give a sense of what real life is.

### 2) Setting as Antagonist

According to Pickering and Hoeper (1981: 38-39), setting in the form of nature can function as a kind of causal agent or antagonist. It helps to establish plot conflict and determine the outcome of events.

### 3) Setting as Means of Revealing Character

According to Pickering and Hooper (1981: 39), when a character perceives the setting or reacts to it, it will help the reader to know 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 deliberately making setting a metaphoric or symbolic extension of character.

## B. Extrinsic Approaches

### 1. Psychology Literature

Based on Journal of Personality and Individual Differences: Literature in Psychology- Psychology in Literature (<https://core.ac.uk/download/pdf/82271267.pdf>), Psychology can be described as “the science that systematically studies and attempts to explain observable behavior and its relationship to the unseen mental processes that go on inside the organism and to external events in the environment” (Kagan & Havemann, 1968:13). As for the origins of psychology, it could be stated that, “The earliest origins of psychology are found in the writings of the ancient Greek philosophers about the nature of life, particularly in the work of Aristotle” who “used the term psyche to refer to the essence of life”.

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 is human beings and their relationship. This makes psychological analysis in literature contribute a deeper understanding in a literature (Paris, 1997: 1).

### 2. Social Psychology

According to <http://personal.us.es/einfante/uploads/DOCENCIA/PSYCH301-1.1.1-Social-psychology-reading.pdf>, Social psychology is the scientific study of how people's thoughts, feelings, and behaviors are influenced by the actual, imagined, or implied presence of others. By this definition, *scientific* refers to the empirical method of investigation. The terms *thoughts*, *feelings*, and *behaviors* include all of the psychological variables that are measurable in a human being. The statement that others may be *imagined* or *implied* suggests that we are prone to social influence even when no other people are present, such as when watching television, or following internalized cultural norms.<sup>3</sup> However, the concept of social psychology that is being used is love. There are two love theories from two experts that are being used as follow:

## 2.1. Erich Fromm's Love Theory

Erich Fromm develops a love theory which he wraps in a book called *The Art of Loving*. In his foreword, he states that he wants to show that love is not a sentiment which can be easily indulged in by anyone, regardless of the level of maturity reached by him. It wants to convince the reader that all his attempts for love are bound to fail, unless he tries most actively to develop his total personality, so as to achieve a productive orientation; that satisfaction in individual love cannot be attained without the capacity to love one's neighbor, without true humility, courage, faith, and discipline. In culture in which these qualities are rare, the attainment of the capacity to love must remain a rare achievement. Or—anyone can ask himself how many truly loving persons he has known (Fromm, 1956: vii).

He also states that love is not primarily a relationship to a specific person; it is an *attitude*, an *orientation of character* which determines the relatedness of a person to the world as a whole, not toward one "object" of love. If a person loves only one other person and is indifferent to the rest of his fellow men, his love is not love but a symbiotic attachment, or an enlarged egotism. Yet, most people believe that love is constituted by the object, not by the faculty. In fact, they even believe that it is a proof of the intensity of their love when they do not love anybody except the "loved" person. Saying that love is an orientation which refers to all and not to one does not imply, however, the idea that there are no differences between various types of love, which depend on the kind of object which is loved (Fromm, 1956: 46). There are five objectives of love by Fromm such as brotherly love, motherly love, erotic love, self-love, and love of God. However, in this research, there are only three objectives that are being analyzed;

### a. Brotherly Love

The most fundamental kind of love, which underlies all types of love, is *brotherly love*. This is the kind of love the Bible speaks of when it says: love thy neighbor as thyself. Brotherly love is love for all human beings; it is characterized by its very lack of exclusiveness. Brotherly love is love between equals: but, indeed,



even as equals we are not always "equal"; inasmuch as we are human, we are all in need of help. Yet, love of the helpless one, love of the poor and the stranger, are the beginning of brotherly love. To love one's flesh and blood is no achievement. The animal loves its young and cares for them. The helpless one loves his master, since his life depends on him; the child loves his parents, since he needs them. Only in the love of those who do not serve a purpose, love begins to unfold (Fromm, 1956: 48).

#### **b. Motherly Love**

Motherly love is unconditional affirmation of the child's life and his needs. But one important addition to this description must be made here. Affirmation of the child's life has two aspects; one is the care and responsibility absolutely necessary for the preservation of the child's life and his growth. The other aspect goes further than mere preservation. It is the attitude which instills in the child a love for living, which gives him the feeling: it is good to be alive, it is good to be a little boy or girl, it is good to be on this earth! (Fromm, 1956: 49). In contrast to brotherly love and erotic love which are love between equals, the relationship of mother and child is by its very nature one of inequality, where one needs all the help, and the other gives it. It is for this altruistic, unselfish character that motherly love has been considered the highest kind of love, and the most sacred of all emotional bonds. It seems, however, that the real achievement of motherly love lies not in the mother's love for the small infant, but in her love for the growing child (Fromm, 1956: 50).

#### **c. Erotic Love**

Brotherly love is love among equals; motherly love is love for the helpless. Different as they are from each other, they have in common that they are by their very nature not restricted to one person. In contrast to both types of love is *erotic love*; it is the craving for complete fusion, for union with one other person. It is by its very nature exclusive and not universal; it is also perhaps the most deceptive form of love there is (Fromm, 1956: 52).



In erotic love there is an exclusiveness which is lacking in brotherly love and motherly love. This exclusive character of erotic love warrants some further discussion. Frequently the exclusiveness of erotic love is misinterpreted as meaning possessive attachment. One can often find two people "in love" with each other who feel no love for anybody else. Their love is, in fact, an egotism *a deux*; they are two people who identify themselves with each other, and who solve the problem of separateness by enlarging the single individual into two. They have the experience of overcoming aloneness, yet, since they are separated from the rest of mankind, they re-main separated from each other and alienated from themselves; their experience of union is an illusion. Erotic love is exclusive, but it loves in the other person all of mankind, all that is alive. It is exclusive only in the sense that I can fuse myself fully and intensely with one person only. Erotic love excludes the love for others only in the sense of erotic fusion, full commitment in all aspects of life—but not in the sense of deep brotherly love.

## 2.2. John Lee's Love Theory

John Alan Lee is a 20th century Canadian psychologist who proposed the idea that there are six types of interpersonal love (three primaries and three secondaries). In his 1973 book entitled, *The Colors of Love*, Lee explains the six love types and assigns a color to each. Just as there existed three primary colors in the rainbow, Lee suggested that there were three primary types of love and by combining them in different ways the six styles emerge. The six types of love are; eros, ludus, storge (the primary one), and pagma, mania, agape (the secondary one). However, there is only one type of love by John that is being used in this research; that is Mania Love.

Based on <https://pdfs.semanticscholar.org/39f9/71de077b1f006d6ef3182965bcc08f94deeb.pdf>, Mania love is also called as obsessive love. In which is a combination between eros and ludus, is an obsessive, intense, full-feeling and possessive type of love held by lovers who have a strong need to be loved. On [https://www.researchgate.net/publication/270913590\\_The\\_Study\\_of\\_Relationship\\_between\\_Attachment\\_Styles\\_and\\_Obsessive\\_Love\\_Style](https://www.researchgate.net/publication/270913590_The_Study_of_Relationship_between_Attachment_Styles_and_Obsessive_Love_Style), Mania is in relevant with emotional dependency and ludus is irrelevant with dependent to

others, that both reflect different aspects of anxious attachment orientation (ambivalent). This study clarifies the relation of both styles, mania and lodus, with neuroticism and this indicated that people with emotionally unstable personality characteristics are involved in either possessive behaviors and jealous attitudes or mental games and no obligation behavior (Alan-Cook, 2012; Mikolincir and Shaver, 2007; Crafold and Nuvak, 2008).

