

## **CHAPTER 2**

### **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 through telling and showing methods, plot and setting. The extrinsic approaches that is applied consists of psychology literature and the concept of sadness, patience, and persistence.

#### **2.1. Intrinsic Approaches**

##### **2.1.1. Characterization**

According to Pickering and Hoepfer (1997 : 25-27) 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.

##### **A. Telling Method (Direct)**

Telling method relies on exposition and direct commentary by the author. Telling method consists of characterization through the use of names, appearance and author. (Pickering and Hoepfer, 1997 : 26)

##### **a) Characterization through the Use of Names**

Names are often used to provide essential clues that aid in characterization. Some characters are given name that suggest their dominant or controlling traits, other characters are given names that reinforce (or something are in contrast to) their physical appearance, names can also contain literary or historical allusions that aid in characterization by means of association. (Pickering and Hoepfer, 1997 : 28)

##### **b) Characterization through Appearance.**

While in real life appearances of some people can be 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, 1997 : 29)

c) Characterization by the Author

Pickering and Hoepfer stated in his book (1997 : 30) 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.

B. Showing Method (Indirect)

There are two methods of characterization, telling method and showing method. 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)

a) Characterization through Dialogue

Based on Pickering and Hoepfer (1997 : 32) 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. In a fiction, the author has to maintain the dialogues of a character guarded and careful in order to use it for characterization.

b) 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 and Hoepfer, 1997 : 32)

c) 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 and Hoeper, 1997 : 32)

d) The Occasion

Based on Pickering and Hoeper ( 1997 : 33) 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.

e) The Identity of the Person or Persons the Speaker Addressing

The narrative performed by characters in the story, where a certain figure says something about the character of the other. (Pickering and Hoeper, 1997 : 33)

f) The Quality of the Exchange

Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering and Hoeper, 1997 : 33)

g) 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 and Hoeper, 1997 : 33)

h) 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 behaviour as well as underlying motives behind an action. (Pickering and Hoeper, 1997 : 34-35)

2.1.2. Plot

Based on Pickering and Hoepfer (1997 : 13-15) 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. A plot usually flows in five certain stages or sections as follows:

#### A. Exposition

According to Pickering and Hoepfer (1997 : 16) Exposition is the 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.

#### 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, 1997 : 17)

#### C. Crisis

Based on Pickering and Hoepfer (1997 : 17) The crisis is also referred as climax. It is the peak of the conflict in a story and the turning point where the plot reach to the point of greatest emotional intensity.

#### D. Falling action

It exists after a crisis happen, when the tension subsides and the plot flows to the appointed conclusion. (Pickering and Hoepfer, 1997 : 17)

#### E. Resolution

Pickering and Hoepfer stated in his book (1997 : 17) It is the final part of a story. It contains the outcome of the conflict and establish some new condition and situation. The resolution is also known as the conclusion.



### 2.1.3. Setting

Based on Pickering and Hoepfer (1997 : 37-38) Setting is a word that refer 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 take place. 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. However, in this research, the used functions of setting are only three, which are:

#### A. Setting as background of Action

Every events never happen nowhere. 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 Hoepfer, 1997 : 38-39)

#### B. Setting as Antagonist

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

#### C. Setting as a Means of 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 and Hoepfer, 1997 : 41)

## 2.2.Extrinsic Approaches

### 2.2.1. Psychology Literature

Psychology is the study of mental processes, behavior, and the relationship between the two. Mental processes in psychology refer to learning, motivation,

reasoning, and emotion, among others. In other words, the study of psychology involves learning how humans think, feel, learn, interact, perceive, and understand, whether alone or when interacting with other people or the environment. Literature, on the other hand, also deals with human beings in society with regard to their undertaking to adapt to and change society. Psychology and literature, therefore, share the same issues. The novel, as one of the major genres in literature, can be regarded as an effort to recreate the psychology world; relations between human beings and their family, environment, healthy, and others.

Literature and psychology are two branches of science that study human soul. Psychology researches human behaviors and their causes while literature depicts human behavior through fiction. These two branches of social science studying human behavior are interrelated and mutually beneficial. And the basic building block of the correlation between literature and psychology is a literary work. Literary works study human beings and describe their inner world with all its aspects. The reason is that a literary work is at the same time a product of a certain psychological condition. A literary work benefits from psychology in terms of successfully presenting characters, expressing their moods, and bringing the reader into the psychological dimension of human reality. Psychology and study of literature meet in their focus on phantasies, emotions and human soul. (Emir, 2016, p. 49)

### 2.2.2. Sadness

According to (Goodrum, 2008. p 1-2) Sadness (i.e., feeling down or sorrowful) represents a burdensome emotion to those feeling it and to those witnessing it. For people feeling sad, the burden arises because social norms discourage people from expressing their sadness. People hold expectations about how, when, and to what extent people should feel sad, and research suggests that people work hard to honor these social norms - even during profoundly sad periods. Strategies for the management of one's own and others' sadness allow people to control sadness – to honor sadness-related feeling rules and expression norms and to minimize the likelihood of a label of emotional deviance. The literature on emotion suggests that sadness does not exist apart from or in isolation from others; instead, sadness is a feeling that humans create, reflect on, express, and suppress in

internal conversations with the self and in social interactions with others. As with other emotions, sadness falls on a continuum and is subject to social regulation. Sadness can vary in intensity from mild disappointment to clinical depression.

### 2.2.3. Patience

According to *The Journal of Positive Psychology: An examination of patience and well-being* Patience is enacted across a wide range of circumstances and timeframes. It is enacted (or not!) in mundane activities, such as waiting in traffic, as well as in more significant and long-term situations, such as parenting or dealing with a serious illness. Although it often involves a temporal or waiting component, patience is also called forth in situations with no direct focus on time. Demonstration of genuine patience depends on both behavioral (i.e. waiting) and emotional (i.e. low arousal positive affect and notable absence of high arousal negative affect) components. Patience is hypothesized to affect both hedonic and eudaimonic well-being – two long-established notions representing distinct, but overlapping, paradigms to understand ‘the good life’. Hedonism reflects the idea that well-being consists of maximizing pleasure or happiness and minimizing negative emotions. Patience directly influences hedonic wellbeing as it buffers against emotions in stressful situations, allows the person to cope more adaptively with frustrations, and facilitates positive interpersonal interactions.

### 2.2.4. Persistence

Based on (Ryans, 1938. p. 79-81) Persistence was declared to be one of the major problems with which psychology, as a science in its own right, might deal. However, in comparison to such other topics as intelligence and aptitudes, motivation, the nature and conditions of learning, sensation, perception, etc., persistence has, it seems, been sadly neglected in the past. It is not easy to understand why such little attention has been accorded persistence. This is especially true when we consider the enthusiasm with which it has been acclaimed by education and business.

Persistence and success are inseparably bound together in the popular mind, and rightly so. Examples of persistence and its rewards are not difficult to find regardless of the field which we review. It is not unusual to learn that many years

were devoted to the production of some one of the recognized masterpieces of music, art, or literature. One concept with which persistence has frequently been associated is that of voluntary effort or will. Substantially less is said of “will” in psychology today as compared to the recent past. At one time a popular term, it is now seldom employed. But the importance of its meaning is sufficient to warrant our attention in any treatment of persistent behavior.

